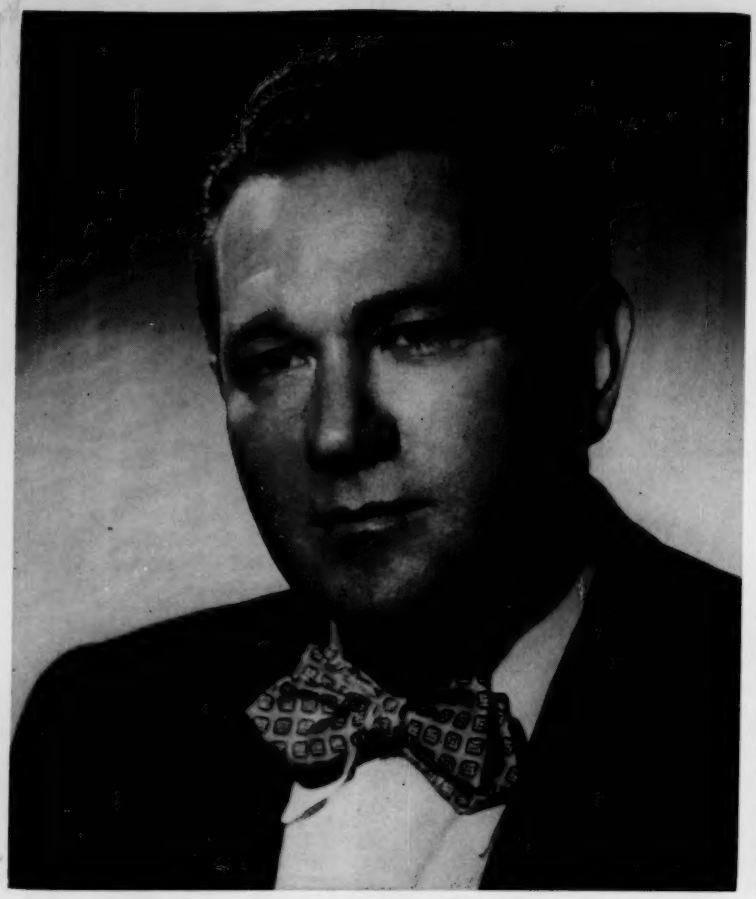
MUSICAL COURIER



GIULIO GARI

Leading tenor, Metropolitan Opera Association

A few reviews of rôles sung at the Metropolitan:

AIDA: "...as Rhadames he was superb, singing with enviable ease"—New York *Post*

LA BOHÈME: "...voice true in pitch, of beautiful quality"—*New York Times*

CARMEN: "...as Don Jose, Gari was splendid dramatically and vocally"—New York *Herald Tribune*

BORIS GODOUNOFF: "...sang clearly and forcefully as Dimitri . . . a highly creditable characterization"—*New York Times*

MADAMA BUTTERFLY: "...as Pinkerton showed fine voice and style . . . sang with skill and polish"—*New York Times*

Records: MGM—Murlyn Opera—Concert—TV—Radio Season 1955-1956: FULLY BOOKED

Pinkerton—*Madama Butterfly*

Prince Calaf—*Turandot*

Duke of Mantua—*Rigoletto*

musical COURIER

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PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

CONTRIBUTING EDITORS

Herbert I. Bennett
Edward Tatnall Canby
Leon Carson
Allan Davis
W. Leland Frazier
Fred Grunfeld
William Holmes
Rosalyn Krokover
Charles Kent
Ezra Ladermann
Leo Lerman
Harold C. Schonberg
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Jules Wolffers

REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy. 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (Hollywood 5-4467), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: Mrs. F. H. Redewill, 1675 Euclid Ave., Berkeley 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: James G. Deane, 4200 Cathedral Ave., N.W. RIO DE JANEIRO: Celcao de Barros Barreto. Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottawa, Ont.; Istvan Anhalt, 4921 Clanranald Ave., Montreal, Que.; Chester Duncan, 295 Ashland Ave., Winnipeg, Man.; Ida Halpern, 3707 W. 37 Ave., Vancouver, B. C.

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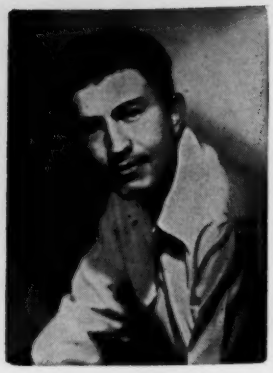
Seventy-fifth Year
March, 1955



FROM THE EDITOR'S DESK...

Music and the Atom

■ Addressing the annual midwinter meeting of the Princeton National Alumni Association, Dr. Merwin J. Kelly, president of Bell Telephone Laboratories, expressed the view that government research programs at universities present "serious dangers" to the future of America's cultural life. "The arts have become relatively undernourished . . . overemphasis on the material patterns of our culture poses the most serious of long-term dangers to our way of life. . . . *We may find that we have lost the capacity to enjoy the freedoms we are trying to protect through defense research work at our universities.*"

If such opinions had been voiced by a music educator or any other cultural leader, no one would have been surprised, and indeed they would probably have been looked upon as reactionary or as an instance of special pleading. That our own fears have been echoed by science itself, the most prestigious calling of our day, will impress those who insist upon authoritative sanctions to support opinions that any normally intelligent person might have arrived at himself. Nor are we alarmists for suggesting that secondary education, yielding to the scientific urgency of our era, has perhaps neglected equally important "national needs."

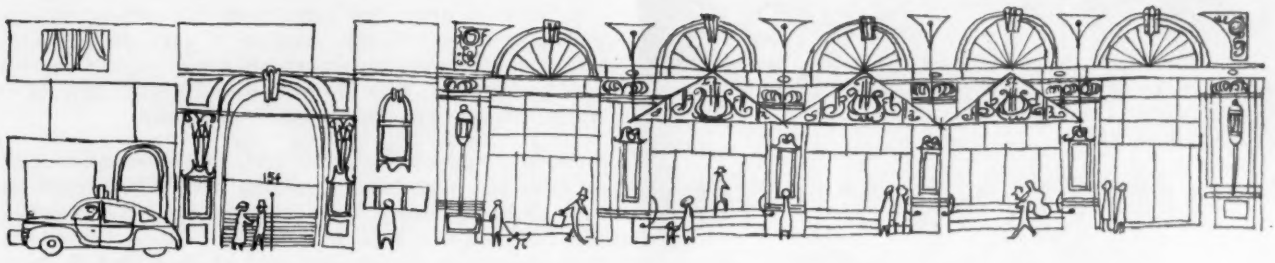
As for music, which is the only field about which we feel qualified to speak with authority, we have for some time noted a decline in the quality of American compositions—in particular, among young composers. We hope such a sweeping statement will not go unchallenged, for we would like nothing better than to revise our opinion. As a matter of fact, we know of several works of which it is not true at all—Peter Mennin's powerful new Sixth Symphony, for example. But by and large, and without the kind of chapter-and-verse documentation such generalizations demand, we think our statement will be seconded by many who are honest enough (or old-fashioned, if you will) to admit that music, however ingenious, however impressive, however "interesting" (as the timid or pretentious put it), fails in a radical sense if it cannot be listened to with enjoyment. If we were not somewhat terrified by the phrase, we might suggest that a disturbing majority of contemporary compositions lack genuine "spiritual satisfaction." Why do audiences today (too often damned as "conservative") prefer music written before 1930, where audiences of 100 years ago clamored for contemporary works? Have our musical tastes become more eclectic? Have we become so saturated with experimentation in music that even the suggestion of innovation prejudices or bores us? Or have our dissatisfactions a more solid musical *raison d'être?*

It would be presumptuous for us to contend that the same "decline" obtains elsewhere in the arts, but it would not surprise us if it were so. Nor does it seem rash to conjecture that the artistic *malaise* we have noted in music is but one symptom of a more widespread cultural blight in an age whose most distinctive contribution to "civilization" is the power to destroy it altogether.

If scientific development *must* be the prime consideration of our time, let us not forget that the price of atomic preeminence may very well be a nation of robots. In such a world the very phrase "spiritual satisfaction" would convey no meaning whatever, and music itself would be but a fitful disturbance in one universal hymn of death.

Gid H. Waldrop

ALONG 57th STREET



■ Much bruhaha about **Ballet Theatre's** swiftly adventing gala gala 15th-Anniversary season. Plans are spectacular: problems of scheduling rehearsals, programs, etc., etc., must also be spectacular. Line-up now includes Markova, Dolin, Gollner, Hugh Laing, Moylan, Riabouchinska, Viola Essen, Annabelle Lyon, Karnilova, Caton, Nillo, Saddler, Muriel Bentley, Paula Lloyd, Sono Osato, Jenny Workman, Roy Fitzell, Lazovsky, James Mitchell, Nicholas Orloff, and, of course, Nora Kaye, Alonso, Youskevitch, Kriza, Koesun, Braun, Serrano, Bruhn (magnificent form right now), and Arova. All of them are slated to dance their original parts in those ballets which made both these dancers and Ballet Theatre famous . . . also made the world realize that America was ballet-important. On hand to furbish up or restage some of their great works: Tudor, de Mille, Lichine, Massine, Bettis . . . the first four will also dance roles which they created for themselves in their ballets. You can expect to view (if you are lucky enough to book your seats immediately) a reasonable facsimilie of Tudor's original "Jardin aux Lilas" (Essen, Laing, Tudor, Nillo, Saddler, Karnilova); de Mille's "Three Virgins and a Devil" (de Mille, Lucia Chase—mainspring for Ballet Theatre's activities all these years—and Annabelle Lyon); Tudor's "Gala Performance" (Kaye, Gollner); Fokine's "Bluebeard" (Dolin); Massine's "Aleko" (Massine); Tudor's "Pillar of Fire" (Kaye, Laing, Chase, Tudor, Lyon, Osato, Karnilova); Tudor's "Romeo and Juliet" (Markova, Laing, Tudor, Romanoff, Chase, Osato—and the magnificent Berman décor replete with lovely curtain which did not work at the premiere); Lichine's "Graduation Ball" (Riabouchinska, Lichine). . . . That's about the longest and most complicated sentence we've written, but it tells the story. Oh yes: Daniel Saidenberg will alternate on the podium with Joseph Levine. It's to be a three-week season, commencing April 12 at the "Met." Last minute news: Lichine's "The Sphinx" will have its American premiere. This is the opus Lichine created for Les Ballets des Champs Elysées. Leslie Caron became a star in it, way back in 1949. Nora Kaye will do it here. She should be just right for it. Also Nora will, for the first time, dance Valerie Bettis' version of "A Streetcar Named Desire." Also Massine's "Mam'selle Angot" is on the program. Also Fokine's "Petrouchka." And here is the April 12, opening night bill: "Les Sylphides," "Pillar of Fire," "Pas de Deux" ("Black Swan"), "Fancy Free." Anyone who wants a complete program schedule should special delivery immediately to The Ballet Theatre Foundation, 152 West 56th Street, N. Y. C. . . . And all of this brings us to **Sol Hurok,** who has taken Ballet Theatre under his global wing. Hurok has also become NBC's TV consultant. And having become that, he went off on a jaunt to Europe's "capital" cities, seeking that talent which he can always find. He's searching especially for goodies to present on NBC-TV's Producers' Showcase. After all, Hurok's brought the greatest of the great to America. Maybe he can bring culture to TV. One last bit of last minute news about the Ballet Theatre anniversary season: it is rumored that Ballet Theatre not only plans to revive ballets with their original casts, décor, etc., etc., but that Ballet Theatre also plans to complete the nostalgia by having these attended by the audiences who originally attended them! (Note to anyone who takes umbrage at this rumor: it's a joke.)

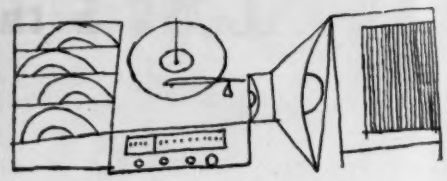
■ Out in Brooklyn there's music in the air—from **The Brooklyn Philharmonia,** Brooklyn's own symphony organization. This spanking new outfit plans a Beethoven spring festival. It begins on May 3, a Tuesday, also runs on May 5 and May 7. **Siegfried Landau** will conduct Symphs #2, 5, 8, 7, 3, Piano Concerto #5 (soloist, **Jacob Lateiner**); Overtures—"Egmont," "Prometheus," "Coriolanus," "Leonore" #3. Then **Irene Jordan** (from Chicago) will solo in "Ah, Perfido!" and **Benno Rabinof** will solo the violin concerto. This is a most ambitious venture, and one which all lovers of music will want to be in on. The orchestra is composed of excellent musicians, the conductor is up-and-coming, the price scale is from a top of $9 to a bottom of $1. Make all checks payable to Brooklyn Academy of Music, 30 Lafayette Ave., Bklyn. 17, N. Y. More about Landau: Monteux says of him: "I cannot speak too highly of his ability." Well, that's praise indeed, so we shall have to wend our way(s) over the river or under and hear what we shall hear. Nice idea: off-57th Street—just like off-Broadway, and we all know what lively theatre the latter provides.

■ Note about the **City Center** (N. Y.) says that it "made a net profit of $65,000 during its recent winter season." Should we cry or laugh? Should we be joyful that summer stock pays off in the winter? Or should we wonder how much of this will go to that possible production of the Walton "Troilus and Cressida"?

■ And here's a little "sorry" note—meaning we are sorry that we made a mistake in spelling, or rather hearing. The following refers to making a Lear into a Leary: we did the latter, and we are sorry: "As per our phone conversation, I am sending you all I know about **Evelyn Lear.** She is scheduled, as you know, to appear in Blitzstein's new opera. She has done work in the Juilliard and Tanglewood opera departments. She also was very recently married to **Tom Stewart,** baritone of Juilliard and City Center, who sang the role of Angelloto in the TV performance of "La Tosca." They are nice kids; otherwise, I know nothing. . . . Also, she complained that just "Leary" didn't even denote her sex. And every right she has to complain, does Miss Lear. I have seen a photograph of her, and she *is,* according to this photograph, a girl, and a very pretty one. I am also told that she has a very beautiful voice.

■ Loads but loads of very good wishes to **"Music Through the Night,"** on WRCA radio. This last is in the throes of its third birthday: long may it make the nights shorter. The show is directed and produced by **Lee Jones,** musician officially by degree from Yale. He has also had works performed by the New Haven Symphony Orchestra. But we dote on him because of "Music Through the Night." And that's all for now.

UBIQUITOUS



HI FI AND MUSIC

By EDWARD TATNALL CANBY

The Tape Record

THE tape record, as it is now becoming more or less standardized, is a double-track ("half-track") tape which you play to the end, turn over and play back to the beginning, one track in each direction. At 7½ inches per second it runs up to a half hour in each direction, and its contents are more than likely to represent the material of one 12-inch LP disc. At best, it should sound better than any equivalent commercial disc. But, at present, it costs anywhere from three to four times as much. And the playing equipment is relatively expensive too.

There has been so much advance ballyhoo concerning taped records during this last year that a reasonable account is bound to be somewhat negative. Publicity for tape has made two errors of enthusiasm. It has claimed too much and it has shouted too soon. Even now, though the tape catalogues at first look impressive, you'll find that the total repertory of everything available commercially is still not more than a microscopic fraction of the material on discs. A tenth of one per cent might be a good offhand guess. Furthermore, it is not wise to imagine that with a "cheap" tape recorder—in the $100 range—you can get the full quality available from the best of these tapes. Some of the newer machines ($150 up) do a remarkably good job. But to get real "hi-fi" out of recorded tapes, you will have to pay at least $300 for the recorder alone. The best for home use is about $550, minus the amplifier-speaker part of the sound system.

Because of the complex nature of tape recording, most machines today are both recorders and players. Tape playback units are available at roughly a third less than the complete units, but there are not many of them yet, at any price level.

Yet if this seems a dismally negative account, there are plenty of positive aspects too, if you know where you are going. Don't ever forget that, technically, tape is a superior medium to disc—inherently so, because it is all-electronic; there are no physical vibrations, no cutting stylus and phono playback needle, no grooves, no static. Here are some aspects of the tape-disc comparison:

Convenience: For those who like uninterrupted play throughout a long piece, or a fixed "program" of pieces, tape is fine—better than a disc changer. It's ideal for background music, from boogie to Tchaikovsky, and this, indeed is its chief area of development right now. At the slow 3¾-inch speed you can have an hour each way on a standard reel, at a loss in quality that may be unimportant if your music is to be subdued. (Not for active hi-fi listening, though.) If your machine is both a recorder and playback unit, you may tape up your own musical programs from the radio or from records.

But for the active listener who wants to hear just this or that—the second movement of one symphony and the last of another—tape is clumsy and bumbling. Rewinding, either direction, is always necessary, and spotting a particular passage is a nuisance, what with shriekings and howlings from the high speed forward or reverse. Threading tape into the machine is easy—but, again a petty annoyance. All tape machines are decidedly "manual" and they aren't as easy to work as a musical record player. Judge this in your own terms. People differ.

Equipment: If you own a tape recorder already and it is in operating condition, as good as new, your capital layout will be minimized. With standard home-type machines you will find the tape records less good in tonal range than disc from a good hi-fi system, but probably a lot smoother, with a less metallic sound, much less noise in the background. A Concertone, Magnecorder, Ampex 600, or Ampex 400 will bring a thrilling improvement over the very best disc. A tape player attachment for $75 or so will bring you quality roughly equal to that of a $30 manual disc record-player attachment.

Repertory: Here is the hitch! What can you get on tape? Again, the fastest development in tape is in pops, jazz, general background music, both for hi-fi effects and for discreet low-volume listening. The "serious" music lover will have less to please him. The trouble right now is that few tape people know just what they want, repertory-wise. The experienced record repertory people haven't been hired yet, and the tape promoters are classical amateurs in many cases. As a result, tape offerings are haphazard.

Tape-disc duplications: Virtually all disc records today come from tape masters. A tape copy of the original tape master should be superior to any pressed disc, with good playing equipment. RCA Victor offers typically high-quality duplications of a small group of "best-seller" recordings already on disc. The cost is fabulous, but so is the quality of sound. Livingston is consolidating several disc labels into a tape catalogue that potentially offers much fine music; the earlier offerings are musically the skimmed milk, not the cream—but the cream is there, when and if. A-V libraries offer "concert classics" taken from the original tapes for a considerable slice of the Remington catalogue. Quality is, of course, improved over the discs, but the performances are generally less then outstanding as compared with availabilities in the disc repertory.

"Original" tapes: Recordings made specifically for tape, without disc equivalents, are of almost no interest to the classical collector. The best are in the jazz-pops-background field, and some are terrific. Budget demands, lack of experience, specialization, make the few classical attempts pretty sad—so far. As hi-fi or background they are OK, but in competition with the vast disc availabilities they are musically out of the running, and must be, necessarily. There's little doubt that the tape-disc duplication area is the most promising for tape records, for here the overhead, the experience, the existing repertory of recordings are overwhelmingly huge already.

Technical standards: A final word of warning. Playback standards are decidedly not yet set up, though the Ampex-type tape would seem to be likely as the eventual winner. A-V and RCA Victor are among the makers of tapes to these specifications. Other tapes not only may require drastic boosts and rolling-off in bass or treble to match your machine, but a good many are seriously sub-standard in quality to begin with, even from some companies with big names. Some tapes are being made, evidently, with cheap machines in mind, where poor quality will not be noticed. Needless to say, this is a practice that will eventually have to disappear. If you have any doubts, try another brand.

ON THE COVER

VIRGIL FOX:
ORGAN VIRTUOSO

During the past fifteen years Virgil Fox "has probably won more friends and larger audiences for the organ than any other artist in the field."

A FEW weeks ago Virgil Fox received a letter from a childhood friend, who wrote: "I have been reading the exciting news of your orchestral appearances. Remember when we were kids and played for each other? I'll bet you never dreamed then that someday you would be playing with our country's leading orchestras." After reading the letter, Fox remarked: "It may seem strange, but I *didn't* dream about it—I just *knew* I would!"

As one of the world's leading concert organists, Virgil Fox plays more than 60 concerts each season in addition to his regular duties at The Riverside Church in New York City. This means that to fill these concert engagements he must fly to remote parts of the country, in between weekends, and return to New York in time to rehearse and play for complete oratorio performances on Sunday afternoons besides the regular morning services. It is an almost superhuman schedule. But by doing just that for the past 15 years, he has probably won more friends and larger audiences for the organ than any other artist in the field. He has worked constantly and devotedly to bring the organ into its own. That he is succeeding is proved by his numerous orchestral appearances with the Philadelphia, Boston "Pops," Rochester Civic, and New York Philharmonic Symphonies, and by the growing recognition of the organ as a concert instrument in its own right.

There are many reasons that account for Virgil Fox's success. First of all, his love for the organ is infectious, and his genuine love for people is reflected in constant efforts to help audiences to understand the instrument he is playing. This is not an easy matter, since the majority of organ concerts are held in churches, where the instrument—console and pipes—is hidden from sight. Without visual aids—stage, instrument, performer—it is difficult to bridge the gap between artist and audience. If the console cannot be seen, or if applause is not allowed in the church, Mr. Fox will speak to the audience throughout the program. These informal "program notes" serve several purposes. They enable the artist to introduce himself to the audience and thereby establish a personal *rapport*, and they provide an opportunity for the artist to discuss the works themselves. Sometimes Fox invites the audience to join in singing a hymn or patriotic song, so that even though they cannot respond with applause, they can at least participate in some way. This informal approach has been very well received.

In concert-hall performances, Fox's attractiveness at the box office compares favorably with the best instrumentalists in other fields. A sold-out house is no novelty. A year ago in Symphony Hall, Boston, a crowded house burst out with shouts of "Bravo!" even before he released the final chord of the Reubke "Sonata on the Ninety-fourth Psalm." The same spontaneous enthusiasm has greeted him all over the country.

The greatest factor in his success, Fox believes, is the music itself. Some of the greatest music ever written, from the acknowledged masters of the past to the most distinguished contemporary composers, has been conceived for the pipe organ. A vast and magnificent body of organ literature, however, following the classic period and reaching almost to our own day, has been largely neglected by organists. Fox thinks that contemporary organists are themselves largely responsible for this neglect, many of them having failed to develop sufficiently the kind of expressive playing required by these Romantic works—and this, despite the fact that contemporary American organs, which contain both the classic ensemble of two or three hundred years ago and the numerous modulations of tone and mechanical combinations since perfected, are now susceptible of every shading and nuance conceivable in sensitive musical projection.

Fox is particularly proud of his newest RCA-Victor release—Brahms' Eleven Choral Preludes. "I am sure these superb Brahms organ works, his very last compositions, played on an expressive organ in a moving style, can excite the entire music world—not just organ enthusiasts," he explained. "We worked hours and hours to capture the sounds I've always known could come from a beautiful organ."

But the many hours Virgil Fox spends in his recording sessions, however, are insignificant compared with the time he spends "on the bench" every day of the year. The necessity of playing different instruments each week is mentally and physically exhausting, because every installation is different. To do justice to both the organ and the music requires hours of practice in each city. "If I didn't have the music memorized so that it is a part of me, I could never do it," he says. "Sometimes when I arrive in a city, I have to almost rebuild the instrument before I can play on it. Apparently many organists are satisfied to use a few stops continuously rather than to exploit all the resources of their instruments, because when I set the wind blowing through unused pipes, it is not at all unusual to hear them sputter, groan, and even tremble. When this happens I know I have a lot of work ahead of me before the concert. On the other hand, how wonderful it is to sit down at an organ that has been kept in good condition. I know then that I can spend all of my time working out and combining the 'colors' of the instrument, and that the concert will be fun."

Hugo von Hofmannsthal und Richard Strauss
Rodaun 1912

GENIUS, INC.

The ideal librettist-composer relationship between Hugo von Hofmannsthal and Richard Strauss was summed up near the end of their 23-year collaboration in a letter by the poet: ". . . I think we understand each other better from year to year—a pity that such good work of continuous striving for perfection must come to an end and others have to start from the beginning."

By RUTH BERGES

WHEN Hugo Hofmannsthal celebrated his 50th birthday, Richard Strauss congratulated him as follows: ". . . everything I could say to you in words would be commonplace in comparison to what I have already said to you in music, as composer of your wonderful poetry. May the knowledge that it was your words that drew out of me the most beautiful I could give in music be your satisfaction, and may Chrysothemis, the Marschallin, Ariadne, Zerbinetta, the Kaiserin, and last but not least, Helen — 'much admired and much abused'—enter with me to thank you, above all, for everything of your life's work dedicated to me, and furthered and brought to life in me." That same year Richard Strauss reached the age of 60 and Hofmannsthal gratefully acknowledged: ". . . it seems to me a great as well as necessary event that 18 years ago you approached me with your wishes and needs. . . . Much that I had created in the loneliness of youth, completely for myself, hardly thinking of readers, were fantastic little operas and musical comedies—without music. Through your wishes a goal was set without limiting my freedom."

An ideal librettist - composer relationship existed between Hugo von Hofmannsthal and Richard Strauss. The creative musical genius of one was complemented by the literary achievement of the other, a lyric poet in his own right. In 1906, previous to any collaboration, Strauss was convinced that "we were born for each other and will surely accomplish beautiful things together if you remain faithful to me. . . . I must urge you to grant me the privilege of seeing first all your writings that can be set to music. . . ." At the beginning of their association of 23 years, while working on *Elektra* in 1908, Strauss told the poet: "You are a born librettist; from me that is the greatest compliment because I consider it more difficult to write a good libretto than a beautiful play."

Self-confidence, mutual admiration and respect, as well as complete honesty with each other formed the firm basis upon which the poet-composer relationship was constructed. There was no flattery, but sincere enthusiasm for one another's accomplishments; constructive criticism was well taken and an incentive for improvement. When Hofmannstahl submitted the manuscript of *Ariadne auf Naxos* to the composer, who thought it "quite good," and believed he "could use it all quite well," the poet was offended by this rather indifferent reception of the text, as compared to the enthusiasm aroused by every single act of the earlier *Rosenkavalier*. Hofmannsthal's complaint provoked Strauss' frank opinion that he had not been as impressed by *Ariadne* as formerly by *Rosenkavalier*. It was not the unfavorable reaction to which Hofmannsthal objected; he simply preferred—and demanded—detailed forthright criticism to a brief lukewarm reception. Strauss continued to analyze, critize, suggest, and reject; Hofmannsthal's imagination, intellect, and poetic vein were constantly aware and receptive. Rejection of one idea cleared the path for the emergence of another. Hofmannsthal's fine, cultured mind weighed all possibilities. Compared to Strauss' lightning-like inspired output, that of Hofmannsthal was slow, carried out with sincere and painstaking hard work. The poet was reliable, accurate to the smallest detail. He was flexible and, without sacrificing his poetic integrity, adapted his text to the specific needs of the composer in order to allow for characterization through music as well as words.

It is remarkable how closely interwoven the music and poetry are. Both men had been acclaimed apart from the librettist-composer relationship. In 1906, at the age of 42, Strauss had achieved renown as a conductor and as the composer of several tone poems, the "Sinfonia domestica," and *Salome*. Hofmannsthal, at the age of 32, enjoyed the reputation of a leading European writer, an important contemporary of Joyce and Proust.

From the year 1906, these two prominent figures in their respective arts quietly merged their creative ability to write opera. Poet and composer had profound regard for each other's art. Both had knowledge of the theatre, although Strauss' familiarity with technicalities and the demands of the public was more practical. Strauss as an experienced conductor-composer stood in the midst of the actual theatre world. Hofmannsthal, with his academic cultured background, was firm and sure in his taste and judgment, but as a writer outside the living theatre he lacked the composer's instinct for grand form and musical expression. Thus the two men complemented and served as a check on each other.

Six operas grew out of their combined efforts, beginning with *Elektra* in 1906. While Hofmannsthal was engrossed in his work on the libretto, Strauss, one step ahead, eagerly suggested other ideas: Saul and David (based on Rückert's text), something on the French Revo-

lution (Danton's Death), and Semiramis. Hofmannsthal worked exclusively on *Elektra,* however, until February, 1909, when he wrote Strauss: ". . . within three quiet afternoons I have written a complete, fresh scenario of a comic opera, with drastic comedy in characters and situations, a colorful and almost pantomime transparent plot, opportunity for lyricism, wit, and humor, and even a little ballet . . . two big roles for baritone and one for a graceful girl—*à la* Farrar or Mary Garden—dressed as a man. Time: Vienna under Maria Theresa."

Elektra was nearing completion and Hofmannsthal's mind was prepared for the next opus, *Der Rosenkavalier.* Strauss was delighted with the plans and first scenes. Impatiently he awaited the "continuation." "You are da Ponte and Scribe in one person!" he exclaimed in a letter dated April, 1909. The work on *Rosenkavalier* continued harmoniously and with enthusiasm. Hofmannsthal had trouble keeping up with Strauss' creative surges and prolific outpouring of melody. "My work flows like the Loisach," Strauss said, comparing his uncurbed productiveness to the river. Hofmannsthal was overjoyed with the finished sections that Strauss played to him. One spot bothered him: the scene where Baron Ochs says, "a woman must be close by." Objecting from the dramatic and musical point of view, and sensitive to shading as he was, Hofmannsthal wanted this coarse familiarity whispered slyly, hand before mouth—"for heaven's sake not shouted *fortissimo!*" And for his part, Strauss suggested certain changes in plot development. With genial exchanges of opinion the opera was completed.

How about Semiramis, Strauss prompted. Or *Das steinerne Herz* (The Heart of Stone), which Hofmannsthal had mentioned as a possible new text? The poet had other ideas in his head. In March, 1911, he wrote Strauss: "If we were to collaborate again on something (I mean something big, quite apart from the 30-minute opera for small chamber orchestra which in my head is almost complete —it is called *Adriadne auf Naxos* and is a mixture of heroic-mythological figures in 18th-Century costumes—full skirts and ostrich feathers—and figures out of the *commedia dell' arte,* Harlequin and Scaramouche, who are perpetually interweaving a *buffo* element with the heroic) —to resume: if we were to collaborate again on something big, it should have a strong and varied plot, while details of the libretto would be of minor significance. I have something definite in mind which fascinates me and which I shall surely work out—whether for music or only as a spectacle with musical accompaniment, that we can decide later. It is a fairy tale, in which two men and two women stand opposed. . . . One woman is of the fairy world, the other a mortal with a really very good soul, but incomprehensible, capricious, domineering, yet sympathetic; she would be the principal character. This colorful spectacle, with palace and cottage, priests, ships, torches, mountain passes, choruses, children—the whole appears so vividly before my eyes and even disturbs me at my work. . . ."

Out of these sketchy sentences evolved *Ariadne auf Naxos* (original version) and *Die Frau ohne Schatten* (The Woman Without a Shadow). During the composition of *Ariadne,* as formerly with *Rosenkavalier,* Strauss exhibited amazingly astute criticism of staging the dramatic action, which Hofmannsthal made good use of. *Ariadne* was premiered in 1912, with Max Reinhardt in charge of the production; whereas work on the more complex and controversial *Die Frau*—also interrupted by Hofmannsthal's military service in the war—continued until 1917. Before its completion that year, poet and composer had also concluded a revised version of *Ariadne,* which, in Hofmannsthal's words, treats "one of life's simple and tremendous problems—fidelity: to cling to the lost one, eternally, unto death—or to live, go on, break away, transform oneself, sacrifice the unity of the soul, and yet in the transformation preserve oneself, remain a human being, not sink to the level of the beast without memory. It is the basic theme of *Elektra,* the voice of Electra against that of Chrysothemis, the heroic in contrast to the human voice. Here is a group of heroes, demi-gods, and gods—Ariadne, Bacchus, Theseus—opposed to the human . . . group consisting of frivolous Zerbinetta, and her companions, these common masks of life. Zerbinetta is in her element, reels from one to the other—Ariadne could be only one man's wife or beloved; she can be deserted or forsaken by only one man. True, one thing is left even for her: the wondrous miracle, the God. She gives herself to him, mistaking him for death. Simultaneously, he proves to be death and life . . . he conjures . . . up for her in this world the world beyond, keeps her safe for us and transforms her at the same time. But what to godlike spirits is a veritable wonder, is an everyday affair to earthy Zerbinetta's nature. She sees in Ariadne's experience exactly what she is able to see: the exchange of an old lover for a new. Thus two worlds of feeling are ironically united as they only can be—through a lack of understanding." Bacchus, who also has a part in this experience, "unwitting of his divinity," wounded from "the total revelation, the change to beast" in his adventure with Circe, is obsessed to find her whom he can love and who, through misunderstanding him, "is able to give herself wholly to him," trusting him "completely, as one confides oneself only to Death. . . ."

Hofmannsthal conceived *Die Frau* as being analogous to *The Magic Flute,* as *Rosenkavalier* is to *The Marriage of Figaro.* He was hoping to create a new type of opera, in baroque form with material gathered from fairy tales, similar to those of Goethe and Novalis. Hofmannsthal reached poetic heights in his text, whose problem is that of motherhood expressed by a symbol. As long as a woman has no child, she does not cast a shadow. Strauss, on the other hand, dreamed of a synthesis of *Elektra* and *Ariadne;* he wanted to combine the purely lyric components of *Ariadne* with the sinister and wild elements of *Elektra. Die Frau* was an experiment which reached the peak of achievement on the part of both artists' mature genius. This tremendously original work in poetic symbolism, illustrated by reality and the world of spirits, soars to a glowing climax of musical themes and orchestration. It remains a masterpiece in spite of weaknesses inevitable in an experiment reaching toward the utmost pinnacle and beyond it.

Their search for a "small light opera," in contrast to the serious *Die Frau ohne Schatten,* finally ended when they hit on a desirable and suitable subject—Helen of Troy. In September, 1923, Hofmannsthal was able to elaborate more fully on *Die Aegyptische Helena,* based on the old Greek myth relating that the real Helen did not actually follow Paris to Troy, but was carried off to Egypt by supernatural forces. In Hofmannsthal's treatment Menelaus, who wants to kill the guilty Helen, comes to Egypt where, through potions and other magic means, including an all-knowing shell, all guilt is atoned and mutual forgiveness granted. Strauss impatiently awaited the text, and at the end of the month he congratulated "both of us on this work especially suited for music . . . most of it lets itself be composed without effort. Again you have made great progress as 'librettist.' . . . It [composition of the first act] advances incredibly quickly and gives me much joy." However, the opera was not completed until four years later. And in the course of

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these years Strauss expressed again and again a desire to compose "a second *Rosenkavalier* without its mistakes and tedious stretches! That *you shall still write for me;* I have not said the final word on that score."

Hofmannsthal was by no means opposed to the idea. he understood what the composer meant by a second *Rosenkavalier*. The setting should be Vienna, around 1840; the plot, "something trifling, good-natured, and gay. The plot for *Rosenkavalier* occurred to me in my sleep; the second time is always more difficult. Above all, one does not want to copy the first idea. I do have an idea for a plot. . . ." While occupied with the growing stature of the Egyptian Helen, the recesses of Hofmannsthal's mind were formulating and shaping what was to be the second *Rosenkavalier—Arabella.*

As early as 1910, the poet had written a story, *Lucidor: Characters for an Unwritten Comedy.* Obviously, the brief story had been sketched with the author's mind on the theatre; but either deliberately or unconsciously, while engaged in other projects, *Lucidor* had been forgotten. In 1924, Hofmannsthal completed a tragedy in prose (*The Tower*), and, in order to "relax his mind," he chose one of his "lightest and most charming" ideas among his notes for a Viennese comedy to be played in the 1880s. Again, in 1926, he expressed the wish to write something very light, "a modern comedy," but nothing materialized. In 1927, Strauss "runs out of work"; the work on *Helen* was completed, Hofmannsthal remembered his original idea (*Lucidor*), and realized that it contained "a breath of *Rosenkavalier,* a charming heroine, surrounded by mostly young men. . . ." Gradually, pressed by Strauss' usual impatience and curiosity, the outline assumed substance, the main characters emerged: Arabella, a "modern," mature, beautiful girl, aware of her superiority as of her weaknesses; her sister, gentle, highly emotional, romantic, and self-sacrificing; Mandryka, the rich Slavic stranger from the country, capable of deep, heartfelt emotions, strong and gentle at the same time; the parents of the girls; and Arabella's admirers.

Strauss was enthusiastic, and his fine theatrical and critical sense was stimulated as was his musical genius. Into Hofmannsthal's work he injected drastic criticism as well as suggestions which were discussed, discarded, accepted, or remodeled to satisfy both composer's and poet's demands. More than ever were they striving for dramatic and musical perfection in this second *Rosenkavalier,* which should surpass the first. In the course of these lengthy critical discussions and exchanges of opinion, Hofmannsthal described what was perhaps an essential part of the composer-librettist relationship: "One positive aspect of your judgment over my writing, and a reason for me to take it especially seriously, lies in the fact that you are an artist, but a non-poet, non-librettist, in the most naive manner free of all the literary prejudices, preferences, passing fashions, etc., of our epoch. In the same manner, I am no musician, far from musical taste or training, but also almost alarmingly ignorant of the judgments of time, degrees of quality, etc."

Since no overlapping of activity existed, there was open-minded, naive appraisal of and respect for each other's art and method. Neither poet nor composer encroached upon each other's territory. Under this "double" workmanship, the characters of *Arabella* emerged warm and lifelike. Compared to the pompous, genial atmosphere of the *Rosenkavalier,* Vienna of 1740, the background and situations of Vienna in 1866 evolved typically prosaic and sober. With the experience of five operas behind them, all varying in style, form, subject matter, and mood, the "lyric comedy" blossomed to perfection. Strauss' criticism of characterization and development of plot was sharper than ever before. Hofmannsthal was concerned that "most of the characterization remain up to the musician." The anachronistic waltz of *Rosenkavalier* found its true place in time at the ball in *Arabella.*

All three acts of the libretto were finished in 1929, including a revised Act I, which the poet submitted to Strauss on July 10 of that year. On the fifteenth, the composer acknowledged receipt with the message: "First Act excellent. Heartfelt thanks and congratulations." The congratulatory telegram was not destined to reach the poet's hands, and remained unopened by Hofmannsthal because on the next day Strauss' "dear poet" succumbed to a fatal stroke. The door to the Hofmannsthal-Strauss workshop closed as the poet's death terminated a unique association, not merely of librettist and composer but of two artists who with all their sincerity and resources found and pursued a common path on which their individual arts merged brilliantly and harmoniously without loss of individuality. (See *Arabella* review, page 16.)

SYMPHONY ORCHESTRAS IN THE U. S. — 1955

The following listing of symphony orchestras in the United States has been compiled from several sources and includes amateur as well as professional organizations, but does not include college orchestras. Since the listing will appear anually, we welcome notification from our readers of mistakes or omissions.

ALABAMA

Birmingham: BIRMINGHAM SYMPHONY (65). Arthur Bennett Lipkin, cond. Municipal Aud. (4500). Miss Betty Danneman, mgr. 2225 First Ave. N.

Mobile: MOBILE SYMPHONY (55 amat.). Edward Fendler, con. and mgr. Murphy High School (1200). P.O. Box 1403, Mobile.

Montgomery: MONTGOMERY SYMPHONY (amat.). Edward Glyde, cond. Robert Bannon, mgr. P.O. Box 1543, Montgomery, Ala.

ARIZONA

Phoenix: PHOENIX SYMPHONY (80). Dr. Leslie Hodge, cond. Phoenix Union High School (2000). Louis McClennen, pres. 19 E. Coronado Rd.

Tucson: TUCSON SYMPHONY (85). Frederic Balazs, cond. University of Arizona (2600). Charlotte Donahue, mgr. 2719 E. Broadway.

ARKANSAS

Ft. Smith: FT. SMITH SYMPHONY (50). Harold J. Geiler, cond. Ft. Smith Jr. High (1500). c/o 502 N. 15th St.

Little Rock: ARKANSAS SYMPHONY. Sidney Palmer, cond. Little Rock.

CALIFORNIA

Bakersfield: KERN PHILHARMONIC SOCIETY (80). E. Hurlimann, con. Harvey Aud. (1785). Mel Sheldon, mgr. 224 Brower Bldg.

Berkeley: BERKELEY SYMPHONY (amat.). Gregory Millar, cond. Berkeley high School. c/o Berkeley Evening School, Berkeley. BERKELEY YOUNG PEOPLES SYMPHONY (amat.). Jessica Marcelli, cond. Berkeley High School Aud. Wm. E. Chamberlain, mgr. 22 Poppy Lane. LITTLE SYMPHONY SOCIETY OF BERKELEY. Gregory Millar, cond. Lillian Garber, exec. sec'y. 818 Duboce Ave., San Francisco 17.

Burbank: BURBANK SYMPHONY (90). Leo Damiani, cond. City H.S. (1500). c/o City of Burbank Parks and Recreation Board, Burbank.

Castro Valley: SAN LEANDRO CIVIC ORCHESTRA. Benjamin H. Herring, cond. 8267 Totten St., Castro Valley.

Fresno: NEW SYMPHONY OF FRESNO (59 amat.). Haig Yaghjian, cond. Fresno Memorial. Stanley Keill, mgr. 536 N. Fresno Ave., Fresno.

La Jolla: LA JOLLA MUSICAL ARTS SOCIETY. Nikolai Sokoloff, cond. 7796 Lookout Dr., La Jolla.

Long Beach: LONG BEACH PHILHARMONIC (85). Robert Resta, cond. Long Beach Civic-Concert Hall (1325). Marian Higgins, mgr. 217 Santa Ana Ave., Long Beach.

Los Angeles: CALIFORNIA BACH CIRCLE (23). Constantine Callinicos, cond. League Playhouse (540). Carl Post, mgr. 6331 Hollywood Blvd., Hollywood. CALIFORNIA WOMEN'S SYMPHONY (60). Ruth Haroldson, cond. Ebell Theater (1000). Lu Ruth Anderson, mgr. 14079 Honeysuckle, Whittier, Cal. HIGHLAND PARK SYMPHONY. Constantine Callinicos, cond. Mrs. Helen Cordell, pres. 127 South Ave., Los Angeles 28. HOLLYWOOD BOWL ASSOCIATION (92). Guest Conductors. Hollywood Bowl (20,000). William Severns, mgr. 2301 N. Highland, Hollywood, Cal. INGLEWOOD SYMPHONY (70). Ernst Gebert, cond. George Green Aud. (1030). 5067 Elmwood. LOS ANGELES CHAMBER SYMPHONY. Dr. John Vincent, cond. Conrad H. Lester, pres. P.O. Box 802, Beverly, Cal. LOS ANGELES COUNTY MUSEUM CHAMBER ORCHESTRA. Robert Craft, cond. L.A. County Museum. John Anson Ford, Board of Supervisors, L.A. County. LOS ANGELES PHILHARMONIC (100). Alfred Wallenstein, cond. Philharmonic Aud. (2660). Alice Taylor, mgr. 427 W. 5 St. WESTCHESTER PHILHARMONIC SOCIETY. Stanley Gould, pres. 8745 La Tijera Blvd., Los Angeles 45.

Los Banos: SANTA CLARA SYMPHONETTE. Edward M. Azhverion, cond. and mgr., Los Banos.

Modesto: MODESTO SYMPHONY (55). Frank Moncini, cond.

Monterey: MONTEREY SYMPHONY ASSOCIATION. Guest Conductors. F. T. Wurzmann, pres. 459 Alvarado St.

Oakland: OAKLAND SYMPHONY ORCHESTRA (95). Orley See, cond. Oakland Municipal Aud. (2000). 48 Wildwood Ave., Oakland, Cal.

Ojai: OJAI MUSIC FESTIVAL. Guest Conductors. John Bauer, mg. dir. Ojai Festivals, Ltd.

Palo Alto: PALO ALTO SINFONIETTA (30). Henry Holt, cond. Palo Alto Community Center Adult Theater. Chester W. Barker, sec'y. 2271 Cowper St., Palo Alto.

Pasadena: PASADENA CIVIC SYMPHONY (90). Dr. Richard Lert, cond. Pasadena Civic Aud. (3000). Mrs. William C. Young, mgr. 181 S. Los Robles Ave. PASADENA "POPS." Guest Conductors. c/o Santa Anita Race Track. Pasadena Junior League. SAN GABRIEL VALLEY SYMPHONY. 1425 So. Marengo, Pasadena.

Redwood City: PENINSULA SYMPHONY. Aaron Sten, cond. P.O. Box 732, Redwood City.

Richmond: RICHMOND SYMPHONY (47). Lee Cardo, cond. Richman Union H.S. Mrs. Hazel Salmi, mgr. Richmond Art Center.

Sacramento: SACRAMENTO PHILHARMONIC (70). F. Berens, cond. Sacramento H.S. Memorial. Thos. R. Reed, mgr. 529 Oselmer Bldg.

San Anselmo: SYMPHONY GUILD OF MARIN CO. Gastone Usigli, cond. Evelyn Taylor, sec'y. P.O. Box 442, San Anselmo.

San Diego: SAN DIEGO SYMPHONY (70). Robert Shaw, cond. Balboa Park Bowl (4229). William E. King, mgr. House of Hospitality, Balboa Park, San Diego.

San Francisco: SAN FRANCISCO LITTLE SYMPHONY. Gregory Millar, cond. SAN FRANCISCO SYMPHONY (100). Enrique Jorda, cond. War Memorial Opera House (325). Howard Skinner, mgr. War Memorial Opera House, San Francisco.

Santa Barbara: SANTA BARBARA ORCHESTRA. Edwin Jones, cond. Ronald Scofield, pres.

Santa Monica: SANTA MONICA CIVIC SYMPHONY. Arthur Lange, cond. Leonard Bright, rec. dir. c/o Recreation Dept., City of Santa Monica.

San Rafael: MARIN SYMPHONY. Clinton Lewis, cond. P.O. Box 403, San Rafael.

Santa Rosa: SANTA ROSA SYMPHONY (60). George Trombley, cond. Santa Rosa High School Aud. (1100). Mrs. Elizabeth McCluskey, mgr. 1122 Menddino Ave., Santa Rosa.

Stockton: STOCKTON SYMPHONY (75). Manilo Silva, cond. Stockton H.S. (2000). P.O. Box 503, Stockton.

COLORADO

Aspen: ASPEN MUSIC FESTIVAL (summer). Conductors vary annually. Richard P. Leach, mgr. Aspen Institute.

Colorado Springs: COLORADO SPRINGS SUMMER MUSIC FESTIVAL. Max Lanner, cond. Fine Arts Center Theater (450). Colorado College. COLORADO SPRINGS SYMPHONY (72). Dr. Frederick Boothroyd, cond. High School Aud. (1447). Lucinda Shutt, mgr. 1018 E. Willamette Ave., Colorado Springs.

Denver: DENVER BUSINESSMEN'S ORCHESTRAL ASSN. Guest Conductors. A. D. Penn, mgr. DENVER SYMPHONY (75). Saul Caston, cond. City Aud. (3200). Helen Black, mgr. 316 Kittredge Bldg., Denver.

Ft. Collins: FT. COLLINS CIVIC SYMPHONY (70 amat.). Will Schwartz, cond. Lincoln Jr. High (1000). Mrs. Gladys Eddy, mgr. 1615 W. Mulberry St., Ft. Collins.

Grand Junction: MESA SYMPHONY ORCHESTRA. W. Woodbury, cond. Mesa College, Grand Junction.

Greely: GREELY CONCERTS ASSOCIATION, INC. (50 amat.). Henry T. Ginsberg, cond. Greely H.S. (900). Geo. E. Gillis, mgr. 1100 Eighth Ave.

Pueblo: PUEBLO CIVIC ORCHESTRA (70). Walter Eisenberg, cond. Memorial Hall (1901). Z. Stillman, mgr. c/o Stillman Piano Co., Pueblo.

CONNECTICUT

Bridgeport: CONNECTICUT SYMPHONY (70). Daniel Saidenberg, cond. Klein Memorial (1500). Sanford Smith, treas. 991 Broad St., Bridgeport.

Hartford: GREATER HARTFORD SYMPHONY. Fritz Mahler, cond. 800 Main St.

New Haven: NEW HAVEN SYMPHONY (80). Frank Brieff, cond. Woolsey Hall (2698). Harold Kendrick, mgr. 70 College St., Rm. 412.

New London: NEW LONDON CIVIC ORCHESTRA. Victor Norman, cond. C. Herbert Lewis, treas. 202 Pequot Ave.

Norwalk: NORWALK SYMPHONY (90). Quinto Maganini, cond. Norwalk H.S. (1100). Edwin S. Bergamini, mgr. P.O. Box 174.

Waterbury: WATERBURY CIVIC ORCHESTRA. Mario Di Cecco, cond. Mrs. Maurice Jackson, pres. 50 N. Main St.

DELAWARE

Wilmington: DELAWARE PHILHARMONIC. Jay Blackton, cond. P.O. Box 1870.

DISTRICT OF COLUMBIA

Washington: NATIONAL GALLERY ORCHESTRA. Richard Bales, cond. West Garden Court of the Gallery (1000). Constitution Ave. and 6th St. N.W. NATIONAL SYMPHONY (86). Howard Mitchell, cond. Constitution Hall (3844). John S. Edward, mgr. 2002 "P" St. N.W. U.S. AIR FORCE SYMPHONY (90). Col. George S. Howard, cond The Watergate (10,000). Lesner Aud. (1500). Bus. Mgr. T/Sgt. Michael R. Mundee.

FLORIDA

Coral Gables: MIAMI SYMPHONY (100). John Bitter, cond. Dade County Aud. (3534). Mrs. Cernold Volpe, mgr. P.O. Box 368, University Branch.

Ft. Lauderdale: FT. LAUDERDALE SYMPHONY. Vasilios Priakos, cond. L. Louis O'Conner, mgr. P.O. Box 434.

Jacksonville: JACKSONVILLE SYMPHONY (60). J. C. Pfohl, cond. L. E. Rowe, mgr. 216 W. Beaver St., Geo. Washington Hotel Aud. (1000).

Orlando: FLORIDA SYMPHONY (53). Frank Miller, cond. Robert Craig, mgr. P.O. Box 782, San Juan.

St. Petersburg: ST. PETERSBURG SYMPHONY SOCIETY (80). Leon Poulopoulos, cond. St. Petersburg H.S. (1600). Mrs. Harold Tomson, pres. 1900 Lakeview Ave. S.

Sarasota: FLORIDA WEST COAST SYMPHONY (70). Alexander Bloch, cond. Sarasota Municipal Aud. (1700). Box 1107.

Tampa: TAMPA PHILHARMONIC (75). Lyman Wiltse, cond. Walter C. West, mgr. P.O. Box 2242. Tampa Municipal Aud. (2500).

GEORGIA

Atlanta: ATLANTA SYMPHONY (85). Henry Sopkin, cond. Municipal Aud. (4953). Leslie White, mgr. 233 Peachtree St. N.E.

Savannah: SAVANNAH SYMPHONY (55). Chauncey Kelly, cond. Municipal Aud. (2180). Jack Brost, mgr. 9 East Bay St.

IDAHO

Boise: BOISE CIVIC ORCHESTRA. Henry Von der Heide, cond. Melvin C. Smith, mgr. 1602 Warm Springs.

ILLINOIS

Alton: MADISON COUNTY SYMPHONY (50 amat.). P.S. Cousley, vice pres. Alton H.S. (1133). 111 E. B'way.

Bloomington: BLOOMINGTON NORMAL SYMPHONY (85). Geo. Schick, con. Scottish Rite Cathedral (1381). P.O. Box 375.

Chicago: CHICAGO BUSINESSMEN'S ORCHESTRA (100). Dr. Geo. Dasch, cond. Orchestra Hall (2582). Merle T. Jennings, mgr. 1 No. La Salle St. CHICAGO CIVIC ORCHESTRA. Geo. Schick, cond. Orchestra Hall (2582). Geo. A. Kuyper, mgr. Orchestra Hall. CHICAGO SYMPHONY (104). Fritz Reiner, cond. Orchestra Hall (2582). Geo. Kuyper, mgr. 220 So. Michigan Ave. GRANT PARK SYMPHONY. Nicolai Malko, cond. Grant Park Shell. c/o Chicago Park District, 425 E. 14th Blvd. YOUTH ORCHESTRA OF GREATER CHICAGO. Herman Felber, cond. Orchestra Hall (2582). c/o Orchestra Hall.

Elgin: ELGIN CIVIC SYMPHONY. Douglas Steensland, cond. G. E. Renner, dean. Elgin Community College.

Evanston: EVANSTON CIVIC ORCHESTRA. Herman Felber, cond. Donald Berglund, mgr. c/o Northwestern School of Music.

Kankakee: KANKAKEE SYMPHONY ORCHESTRA. Ralph Cissne, cond. P.O. Box 507.

La Grange: WEST SUBURBAN SYMPHONY. Karl Schulte, cond. Lyons Township H.S. 31 E. Ogden Ave.

Melrose Park: CHICAGO SYMPHONIETTA. Grant Fletcher, cond. 1707 N. 22nd Ave.

Moline: TRI-CITY SYMPHONY ASSOCIATION. Piero Bellugi, cond. Mrs. Richard Von Maur, mgr. 2506 27th St.

Oak Park: OAK PARK-RIVER FOREST SYMPHONY (80). Gladys Welge, cond. Oak Park H.S. (1450). 1100 Clinton Ave.

Peoria: PEORIA SYMPHONY (65). Rudolph Reeners, cond. George E. Landon, mgr. 529 Main St.

Quincy: QUINCY SYMPHONY (50). Geo. Irwin, cond. Washington Aud. (550). Clarence McClymonds, mgr. c/o Irwin Paper Co. 300 Main St.

Rockford: ROCKFORD CIVIC ORCHESTRA. A. Beyner Eastman, pres. 1004 Rockford Trust Bldg.

Springfield: SPRINGFIELD SYMPHONY (60). Harry Farbman, cond. Simon Friedman, mgr. 726 Reisch Bldg.

Waukegan: WAUKEGAN PHILHARMONIC ORCHESTRA (60 amat.). Ennio Bolognini, cond. Waukegan.

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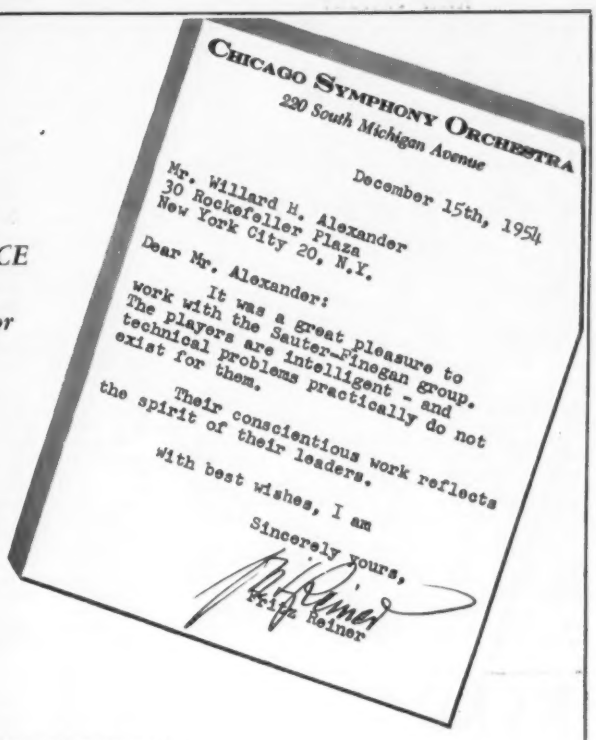

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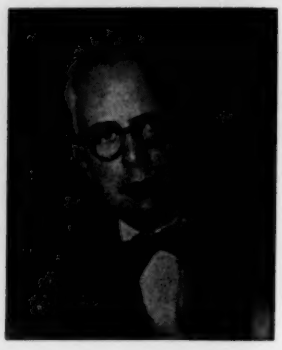

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

Arabella Premiered at the "Met"

On July 1, 1933, Richard Strauss' "Arabella" received its world premiere in Dresden. It was the last work on which Strauss and Hugo von Hofmannsthal, his librettist, had collaborated. (See page 8 of this issue.) Their close association, which had lasted almost a quarter of a century, had produced such masterpieces as "Elektra" (1909), "Die Rosenkavalier" (1911), and "Ariadne auf Naxos" (1916)—operas which not only were highlights in Strauss' own creative life but which also established a high literary level in the musico-dramatic repertoire of this century. In a letter to Strauss, Hofmannsthal, who knew the merits of his own work, wrote: "I will rely only upon myself and not at all upon the music; this is the only way we can and should work together. Only, your music adds something very beautiful." Nor, indeed, did Strauss ever undervalue Hofmannsthal's contribution. He wrote: "Hofmannsthal not only has the gift to invent musical subjects; though scarcely musical himself (like Goethe, but of divining intuition), he has a sense to guess which topic at a given time would meet my desire, which is astonishing." "This man composes with his nerves," Hofmannsthal said of Strauss, "He does not feel always what is in the words, but he is *per se* so full of music that it does not need the way through his soul, it drips from the tips of his fingers."

This latter remark is apropos "Arabella." It is music which "dripped" from the almost 70-year-old master's fingertips—often, it seems, not touching his soul. A miraculously written score, it is for long stretches like a perfect language that does not always express great thoughts. The contrapuntal design is amazing. We remember a basso ostinato before the last duo scene, which depicts the throbbing of two lovers' hearts, and the beautiful folksong theme of Croatian provenience which appears throughout in manifold permutations and abbreviations. As indicated by its title, "Arabella" is a lyric comedy, or, to be more precise, a sentimental conversation-piece. There is a lot of "Biedermeier" mentality and sentimentality in the libretto, and in the original German the language is extraordinarily beautiful. It must have been difficult for John Gutman to capture the spirit of Hofmannsthal's poetry in his English version, which was used in this performance. Faithful to the letter of the text and eminently singable, it lacks the poetic distinction of the original. That with the exception of Messrs. London and Herbert most of the cast were difficult to understand cannot be blamed on the translation; it is the fault of the singers themselves.

The action of the opera is thin. Arabella, daughter of an impoverished nobleman who enhances his financial plight at the card tables, is admired by three young aristocrats, each of them well heeled and each recommending himself by another virtue to the young beauty. Her most insistent beau is a young officer whose love is fanned by mysterious billets-doux he receives which are not written by Arabella but by her sister Zdenka who, to avoid competition and the expenses entailed in the proper upbringing of a countess, is reared in a boy's disguise. After many "almost" disastrous errors and *quid pro quos*, Arabella finally marries the rich Mandryka, nephew of a friend of her father. Not only does she find love and affection, but the opportunity also of gilding her family's faded fortunes and of marrying off her sister to one of her most ardent admirers, Matteo. All this happens in the Vienna of 1860, in a society of rather shady ethics, somewhat "vermoulu," lighthearted and devoted to wine, women, and song.

Strauss' score, though containing many lengthy episodes, is marked by the composer's characteristic melodic sweep. The duet of Arabella and Zdenka, Arabella's monologue, Mandryka's narrative, and the last scene of the opera have an irresistible melodic spell full of variety. There is little humor in the score, and what there is tends to be artificial. The nostalgia, in which the score abounds, is genuine, however.

"Rosenkavalier" and "Arabella" are very different works. Where "Rosenkavalier" is the stormy musical venture of a man of 50 who had the world at his feet, "Arabella," written after

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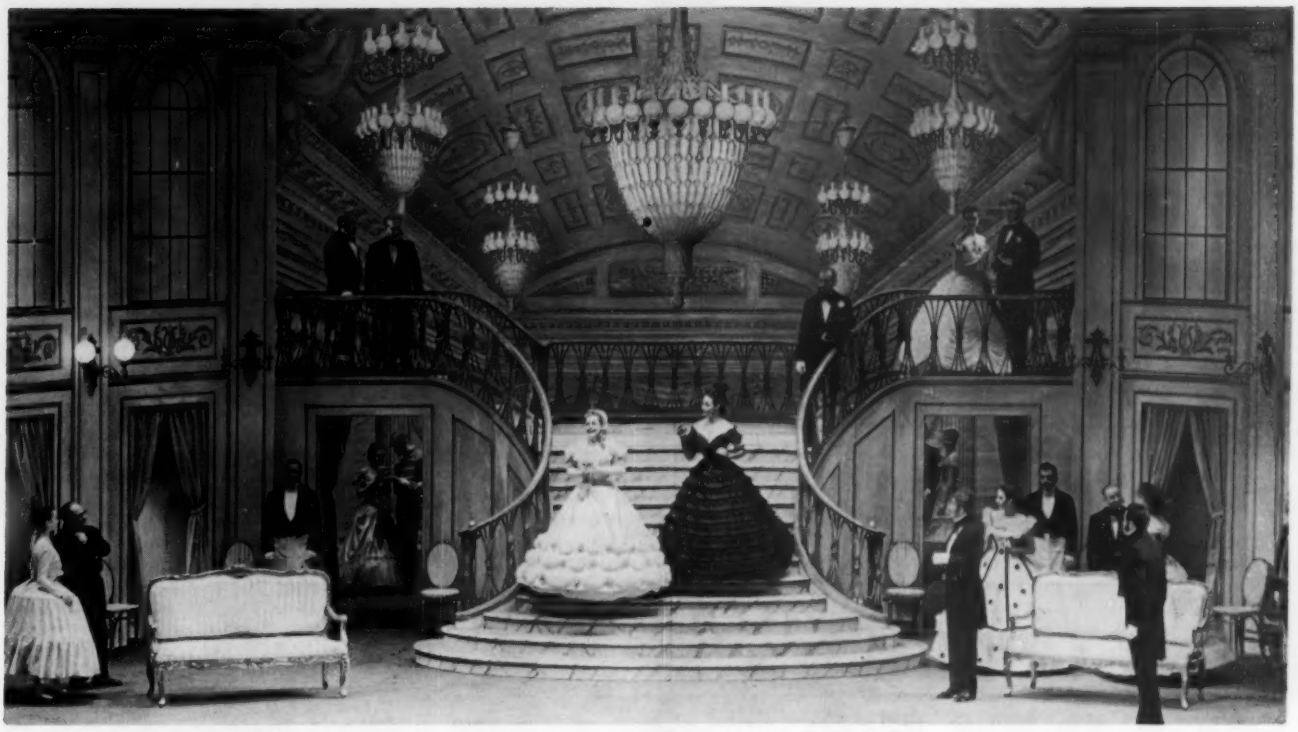

Arabella—"*...it is for long stretches like a perfect language that does not always express great thoughts.*" *Act II, showing Eleanor Steber as Arabella (left, on staircase), Blanche Thebom as Adelaide (right, on staircase), Ralph Herbert as Waldner (second from right, foreground), and George London as Mandryka (far right).*

a war that had changed a world, Strauss' world, is a work of resignation, conjuring up a past that offers a welcome antidote to a world "one is not too much in accord with."

The performance at the Metropolitan was an achievement worthy of the great reputation of this leading opera house. Rolf Gerard's settings and costumes were of ravishing beauty, and the stage director, Herbert Graf, moved the large cast with imagination and musical fitness. Rudolf Kempe's virtuoso baton technique was eminently capable of realizing the brilliance and sparkle of the many-faceted score, though at times we would have liked more warmth.

Eleanor Steber in the title role gave an excellent performance, visually and vocally, though she seems a bit too healthy and uncomplicated for the part. Her duet scenes with Hilde Gueden (Zdenka) were highlights of the opera. Blanche Thebom in the role of the mother acted and sang with spirit. Roberta Peters made the most of her rather artificially inserted part, that of Fiakermilli; her coloraturas were produced with virtuosity. The most impressive male performer was George London as Mandryka. In appearance as well as vocally, he fulfilled every demand of the part. Ralph Herbert, in his "Met" debut as Count Waldner, fared well with his lively characterization of the demoralized aristocrat who uses his daughter as financial bait. Brian Sullivan, Gabor Carelli, Clifford Harvuot, and Lawrence Davidson as the unsuccessful suitors of Arabella, and Thelma Votipka as a fortune teller gave lively impersonations. H. W. L.

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Feb. 3, E—Guido Cantelli closed the first series of his guest appearances at the helm of the Philharmonic orchestra with a performance of Verdi's Requiem. It is an old controversy whether this piece of music has to be interpreted as secular or as religious music. Mr. Cantelli decided in favor of the first. Under his hands it sounds like an opera. It is only natural that under such treatment the work, though it may gain in effectiveness, loses its devotional character. We remember a reading of the Requiem by Bruno Walter a few years ago at the Metropolitan when the first choral entrance, hushed and subdued as it was projected, brought tears to one's eyes. In contrast then, the terror of the "Dies Irae" was a dramatic experience not to be forgotten. Under Mr. Cantelli's treatment, animated as it was and, we are sure deeply felt, the piling of dramatic effects upon each other diminishes the effectiveness of individual climaxes. Too much intensity also was a fault of the solo quartet—Herva Nelli, Claramae Turner, Richard Tucker, and Jerome Hines—but one could not help feeling that their interpretations would have been more effective in costume and under stage lighting. The Westminster Choir (Dr. John Finley Williamson, director) was magnificent. H. W. L.

Mr. Cantelli's performance was always effective, but most of the time exterior, even theatrical in accent. . . . Nothing was left to the imagination. Orchestra, chorus, and soloists were driven to the limit.
O. D., N. Y. TIMES

. . . Verdi's Requiem was real like an impassioned drama dealing with sorrow and bathed in lamentation . . . his entire accompaniment was clearly based on traditional operatic procedures. J. S. H., N. Y. HERALD-TRIBUNE

Walter Gieseking, pianist, Feb. 4, E—This remarkable artist worked his old magic on a soldout house that overflowed onto the stage. In an all-Debussy program, ranging from early works (Deux arabesques and Nocturne, two Suites Bergamasques) to the Children's Corner and two selections from the two books of Preludes, one felt that each performance was definitive. The colorings were poetic, the use of the pedal restrained, technical equipment impeccable, and the over-all effect magnificent. Our only question is the advisability of programming an evening of all-Debussy piano music. Even when played by such an artist as Walter Gieseking, we felt the need for contrast. This composer's music, almost without exception cast in an impressionistic mold, dulls the senses after some 60 minutes. G. W.

. . . achieved the near-miraculous feat of holding one's attention through every piece on the program.
H. C. S., N. Y. TIMES

With the exception of a single concert presented by Artur Schnabel and devoted to three late-Beethoven sonatas, it was the finest piano recital that I have ever heard.
J. S. H., N. Y. HERALD-TRIBUNE

Boston Symphony Orchestra, Feb. 9, E—Pierre Monteux as guest conductor had chosen a program devoted entirely to works by Tchaikovsky. The only familiar composition was the Symphony No. 6 ("Pathétique"), which

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was the crowning event of the evening.

Mr. Monteux knows the secret of achieving a maximum of effect with a minimum of effort. But behind his almost casual motions are enormous energy and a remarkable power of projection. Monteux's freshness of approach makes palatable even works of secondary importance — Tchaikovsky's Hamlet Fantasy-Overture (Op. 67) and the rather flimsy Mozartiana Suite (Op. 61).

With Vera Franceschi as soloist, the Fantaisie de Concert for piano and orchestra sounded much more impressive than it really is. Conductor and soloist took the rather empty, if quite effective, showpiece so seriously, and Miss Franceschi played her part with such brilliance and interpretative abundance, that the audience reacted to the display of virtuoso dexterity with a prolonged ovation. H. W. L.

["Fantasie"] . . . *a finely coordinated program of what must be termed a minor Tchaikovsky work.*
H. T., N. Y. TIMES

The fact that the "Fantaisie de Concert" is a gargoyle of a work did not prevent Miss Franceschi from playing it as though it were a miracle of shapeliness.
J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Feb. 10, E—Conductor Mitropoulos gave New York concert goers a chance to reevalute Albert Roussel's 3rd Symphony. This is a handsome work, scored with imagination, at times exciting, and all in all a very rewarding musical experience for the listener. The Orchestra played with an uncommon vitality and a rare degree of perfection, obviously a tribute to the conductor's complete mastery of the score at hand. Cimarosa's Overture, "Il Fanatico per gli Antichi Ranani," delightful and too often neglected, was flawlessly performed. This reviewer has not always agreed with Mr. Mitropoulos' interpretations, but we are becoming increasingly aware of the conductor's great artistic integrity.

The second half of the concert was given over to a warm and highly romanticized reading of Brahms' D Minor Concerto. It is always a treat to hear Dame Myra Hess. Certainly, her performance this evening held to her high standard of artistic interpretation. The only weakness discerned in this performance was in the enormously difficult extended octave passages. Cooperation and understanding between conductor and soloist was admirable.
G. W.

[Concerto] . . . *the tone, both in sonorous climaxes and in quieter episodes, was persuasively musical. The orchestral playing under Mr. Mitropoulos also revealed expressive sympathy. . . . The Roussel Symphony . . . had a brilliant, clearly wrought and revealing performance by Mr. Mitropoulos and his musicians.* F. D. P., N. Y. HERALD-TRIBUNE

Pittsburgh Symphony, Feb. 11, E—It is amazing how the personality of a conductor decides the quality of an orchestra. The Pittsburgh Symphony Orchestra has a reputation of long standing. But, under William Steinberg it has become a first-rate instrumental ensemble. Beethoven's Eighth Symphony was played with such gusto and *joie de vivre* that the work sounded astonishingly fresh and animated. The other orchestral offerings of the evening were Elgar's "Enigma" Variations, which Mr. Steinberg gave a rather dramatic reading, and excerpts from Wagner's "Meistersinger," which were played with such aplomb that one wished to hear Mr. Steinberg in the pit of an opera house where he could use his musico-dramatic sense to greater advantage.

As soloist of the evening, Victoria de Los Angeles sang four songs from Joaquin Turina's cycle "Canto a Sevilla." The celebrated Metropolitan soprano gave these rather superficial but highly effective vocal offerings the benefit of her outstanding artistry, cooperating with Mr. Steinberg to exploit their atmospheric possibilities. The entire concert proved that fine music-making is not limited to New York. H. W. L.

Mr. Steinberg is building this fine orchestra to a state of constantly higher excellence and effectiveness in interpretation. . . . Miss de los Angeles delighted her audience by the skill, the color and eloquence of her song. O. D., N. Y. TIMES

The orchestra exhibited the laudable standard and qualities which marked its playing here in the last two seasons. . . . The soprano . . . sang with delectable tones and musicianship.
F. D. P., N. Y. HERALD-TRIBUNE

The Symphony of the Air, Howard Hanson conducting, Feb. 13, A—It is appropriate that WNYC's current American Music Festival should be enriched with a program selected and conducted by Dr. Howard Hanson, who has been a pioneer in fostering native American compositions. This series features compositions from Pulitzer Prize winners. In this opening concert, however, the works presented were not Pulitzer Prize winning compositions but rather early works from these composers. The Leo Sowerby Overture "Comes Autumn Time" is still fresh Americana. "In Memoriam" by Douglas Moore is a rather saccharine work which seems long and overly expanded. Quincy Porter's "Poem and Dance" is mood music and is by no means the best Opus to come from this New England Composer.

The last half of the program was given over to two Howard Hanson works—"Serenade for Flute and Orchestra" and the Symphony No. 2 ("Romantic"). These easy-to-listen-to works were particularly well played. Highlight of the afternoon was the Symphony No. 2 (1932), which has stood up well over the years. It still has considerable punch and a unique warmth. Congratulations are in order to radio station WNYC and to the Symphony of the Air for this worthwhile project offering so much rarely heard American music. G. W.

Leo Sowerby's overture . . . is fresh and vigorous. . . . Mr. Moore's "In Memoriam" a work of very sincere feeling, of genuine emotion and climax. . . . We cared rather less for Mr. Porter's score. . . . The [Hanson] *symphony . . . is music, with a clear form and a fine directness of speech.*
O. D., N. Y. TIMES

Dr. Hanson conducted the Symphony of the Air in performances that lacked the ultimate in polish and perfection but were, none the less, full of vigor and high spirits.
J. S. H., N. Y. HERALD-TRIBUNE

Wilhelm Backhaus, pianist, Feb. 13, E—The written word cannot convey the gigantic musical experience of Wilhelm Backhaus' playing of Beethoven's sonatas (Op. 10, No. 2; Op. 78; and Op. 57, "Appassionata") and the Diabelli Variations (Op. 120). The latter work consists of 32 variations on a waltz by Diabelli, a third-rate contemporary of Beethoven. Mr. Backhaus played it in three parts, with an over-all conception that made of the pieces a three-movement Fantasy of large proportions. Mr. Backhaus' reading of the work bore the stamp of authority as well as immediacy of conception. He succeeded in making this usually unappreciated work a sensational success. Of the same incomparable grandeur was Backhaus' reading of Beethoven's "Appassionata." This sonata, often played as a "concession" to the demands of an audience for the inclusion of a classical piece, was a new experience, a work of vigor and compelling imagination. An enthusiastic audience did not permit Mr. Backhaus to leave before he had played as encores five Chopin Etudes. A rare artist and a rare evening. H. W. L.

. . . plays with the ardor of youth, the musicianship of a master, and the technique of a virtuoso.
H. C. S., N. Y. TIMES

His technical security is rock-like, his tone always equal to the situation, and his articulation positive and unequivocal.
P. H. L., N. Y. HERALD-TRIBUNE

"Hopitu," American Folk Opera by Lois Albright, Feb. 16, E—An interesting and diversified program was offered by Lois Albright, nationally known singer-composer-director. The opening work was Bach's Peasant Cantata, with experienced soloists Angeline Collins, soprano; James Ellington and Robert Morris, baritones. The choral portions of the work were excellently sung by a group assembled from several states of the Union and conducted by Miss Albright. Naturally, everyone present was waiting for the third part of the program—a one-act Folk Opera based on ritual chants

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and dances of the Hopi Indians. The Hopis are said to have no counterpart among other North American Indians. They migrated, it is believed, from Central America, with laws and rites that were old before Britain was settled. A great conflagration having destroyed their home country, they planted their villages on the high mesas. And in what may well be the famed Seven Lost Cities of Cibola they preserved their folklore, music (such as it is), and the rhythmic dances and processionals, among which is the Snake Dance, which on this occasion was done in full regalia on stage with huge snakes, each of which appeared to this beholder a minimum of five feet in length. When a couple (snakes, I mean) started for the footlights and audience, the "show" reached an unexpected peak of excitement.

The libretto, contrived by M. W. Billingsley, a White Chief of the Hopis, is a simple tale of the birth and dedication of a Hopi infant; her annointing and growth; her suitors and her final choice, before the chiefs. She proposes to her chosen lover, as women may according to Hopi custom. The Butterfly Dance celebrates the wedding, and all ends on a note of gaiety. Authentic in this production were the Indian men and women who took part. The lead characters were sung by Charlotte Miller, mezzo-soprano; Charles Curtis, tenor; James Ellington, Robert Morris, and Angelene Collins.

In addition to her able direction, Miss Albright has caught the actual feel of the Hopi rhythms, motifs, and chants in her setting. She has utilized the Kachina ceremonies, the Snake songs and dances, chants of Eagle clan and Buffalo, symbols of smoke rituals, and has woven the whole into a fabric of picturesque and exotic sound and movement. The score seems as valuable to musicology as to entertainment. M. C.

Symphony of the Air, Feb. 18, E—With Werner Janssen as conductor, the Symphony of the Air offered a program of music by Sibelius. Mr. Janssen has a reputation as interpreter of music of the great Finnish master, and he proved it to be right. His readings showed a deep familiarity with the music's spiritual content. "Finlandia" opened the bill; "The Swan of Tuonela," with Philip Ghinatti as English horn soloist, followed in a finely wrought performance. Less familiar was "Tapiola," a symphonic poem of sombre grandeur which in its widely designed architecture conjures up the wide spaces and the solitude of Sibelius's homeland.

Jennie Tourel, who was soloist in two New York premieres of vocal works by Sibelius, "Herbstabend" and "Luonnotar" (tone poem for soprano and orchestra), added immeasurably to the success of the evening. It is incredible how this artist by her sheer presence adds distinction to any musical occasion in which she partakes. Her intelligence and unfailing musicality gave to Sibelius' very problematic songs a flavor and an imaginativeness which carried them to success in spite of their overly sombre atmosphere. Miss Tourel had a great personal triumph. The Fourth Symphony closed the evening. It was a splendid success for conductor and orchestra.

H. W. L.

It would have been hard to find a better team for a Sibelius program. Mr. Janssen has had long experience with this music, and Miss Tourel is a singer with musical intelligence and a grasp of style.

H. T., N. Y. TIMES

The singer was in excellent voice and was expressively communicative . . . the orchestra played responsively. [Janssen] . . . he directed the admirable orchestra with authority, understanding and absence of ostentation. F. D. P., N. Y. HERALD-TRIBUNE

TOWN HALL

Ralph Kirkpatrick, harpsichordist, Feb. 2, E—Town Hall recitals by Ralph Kirkpatrick are always eagerly anticipated. This remarkable artist never disappoints us. In contrast to his three all-Scarlatti recitals of last season, Mr. Kirkpatrick presented a program of great variety. Historically speaking, the most interesting items were from the 16th-Century Spanish keyboard composer Antonio Cabezon. These works were labeled by the composer "Tientos" and are in the nature of four short preludes. The musical quality is high and the works are characterized by broad and, at times, daring counterpoint. Works from William Byrd, Jan Pieterszoon Sweelinck, Johann Jakob Froberger, Johann Pachelbel, Johann Sebastian Bach, Francois Couperin, and Jean Philippe Rameau made up the first half of the program. Rameau's "Les Cyclopes"

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gave the artist an excellent opportunity to display his enormous technical facility. Mr. Kirkpatrick achieved great rhythmic excitement with this presentation. The program ended with six Sonatas by Domenico Scarlatti. It is always a treat to hear Mr. Kirkpatrick play Scarlatti. There was more excitement and drama exhibited here than in the earlier part of the program. Once again, one could not help but be impressed with Mr. Kirkpatrick's enormous knowledge, his scholarly approach, and superb technical abilities. G. W.

Mr. Kirkpatrick was in his usual meticulous form last night, which means that all of the music was expertly and logically delivered.
H. C. S., N. Y. TIMES

All told, his every measure speaks with vast authority and charms, indeed, by virtue of its restraint and calculated sobriety.
J. S. H., N. Y. HERALD-TRIBUNE

William Warfield, baritone, Feb. 6, A —In speaking of the artistry of William Warfield, one is tempted to call him one of the "greats" of all time. It is rare for the Concert Society of New York to present a singer in a full-length recital. This honor was more than merited by Mr. Warfield.

The opening group included five remarkable compositions from the 15th, 16th, and early 17th Centuries, made available to Mr. Warfield from the unique private collection of Yves Tinayre. The group included "Fortunata Desperata" by Kleber; "Mit Ganzem Willen" by Paumann; an exquisite religious melody, "Salve Corpus," from a motet by Viadana; "Passionslied" by Wolfgang Franck (exhibiting the artist's elegant liquid legato); and an excerpt from a motet by Alessandro Grandi, which was militant exultation in style. Before discussing the aspects of the French and German groups, we feel compelled to say that Mr. Warfield's linguistic abilities left the audience wondering whether French, German, or English was his native tongue.

The second group was devoted entirely to Maurice Ravel's "Deux Mélodies Hébraiques" and "Don Quichotte à Dulcinée," exotic pieces treated with exquisitely subtle nuance. The performance of the song cycle "Liederkreis" by Robert Schumann stamped the artist as one of our finest contemporary lieder singers. The exacting musical piano accompaniment was handled with great delicacy and restraint by Otto Herz. Two Purcell compositions, "Evening Hymn" and "The Trumpet Tune," completed the program. In the second of these the artist was joined by the trumpter, Robert Nagel. This piece is characterized by long, extended, and complicated lines. The baritone and trumpet qualities were beautifully blended. For encores, Mr. Warfield turned to spirituals. Three simple folk melodies were

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given the same artistic treatment as the programmed material. Rarely has an artist so captivated an audience. G. W.

Not only did he prepare a program that met the society's standards in its musical quality, but he sang it with so many virtues that one hesitates which to praise most, his artistry, his vocalism or his spirituality. R. P., N. Y. TIMES

. . . his singing generally called attention to his vocal assets as well as his musicianship, with a particularly appealing quality in the softer measures of the early group, which was performed in transcriptions by Yves Tinayre. F. D. P., N. Y. HERALD-TRIBUNE

Frank Sherr, pianist, Feb. 6, E—One thing must be said in favor of this 19-year-old pianist: he enjoys playing the piano, loudly and forcefully. He loves his instrument, but the relationship at present is still a bit stormy. Mr. Sherr tends to pound the keyboard, not allowing much light and shade in his interpretations. Vivaldi-Bach's Organ Concerto in D Minor, Beethoven's Sonata in E Major (Op. 28), and Schumann's Carnaval (Op. 9) were interpreted in the same rather aggressive fashion. It is our opinion that Mr. Sherr's advisers should be blamed for the program, which at this moment is interpretatively above the head of the young artist. He did show promise, nevertheless, even in the premiere of the Six Preludes (Op. 34) by Salvador Bacarisse. Three Chopin Etudes closed the evening. H. W. L.

. . . Mr. Sherr is a pianist with the right musical instincts, and there was no question of his talent. What he needs right now is some expert guidance. H. C. S., N. Y. TIMES

If the young artist, without losing a bit of his temperamental freshness, can, in future years, plane down his musical enthusiasm and clean up his technique, he will be very impressive to listen to indeed. T. M. S., N. Y. HERALD-TRIBUNE

Vladimir Havsky, pianist, Feb. 7, E—A dynamo, a diabolically cruel master of the keys, an angry soul who should play on a platform in the forest and command the flight of the moon with his tremendous unrelenting momentum—this was Havsky as he commanded an army of fortes through Town Hall, stopping long enough to blast the "Appassionata," three Preludes of Debussy, and Moussorgsky's "Pictures at an Exhibition." He can go faster than almost anyone, not a note is lost, and he has a brilliance hard to match. But the music was level. No mezzo piano to mezzo forte range at all—and Havsky didn't even know it was missing. He was concerned only with extremes: jet black—moonlight white. E. L.

["Appassionata"] *It served admirably to display his fleet, accurate, well-disciplined fingers and the powerful sonority of his tone. Even in fortissimo passages his playing did not become strident or percussive.* J. B., N. Y. TIMES

. . . his hands are big and fleet, his tone clamorous and ringing, but in the main Mr. Havsky dealt so brusquely with his scores that precious little of their native expressivity reached the ear. J. S. H., N. Y. HERALD-TRIBUNE

Grace Harrington, pianist, Feb. 9, E—Grace Harrington, a pianist of rare musical sensitivity, deepened her impression upon New York's concert goers. Her program was well chosen: Piston's Passacaglia, Haydn's Sonata No. 42 in C Major, Brahms Variations (Op. 21) and Scherzo (Op. 4), the Bartok Sonata, and a closing Chopin group. The Piston was clearly defined, polytonal, and in three sections. It began with a lovely lyric melody against an ineffectual ground bass. A middle section speeds up both lines to a trotting gait. The polytonal elements come to a common cadence where the chord of resolution omits the third, thereby negating a tonal cadential character; this leads to the return to the first section in a broader and thicker sound. The Haydn Sonata is very late Haydn and would confound any who believe the Sonata form to be a cut-and-dried affair. It was played with an immense variety of colors. The Brahms shows him in the developing stage not yet fully grasping the medium, but inventive and full of wonderful moments. The Bartok was a fully realized masterful performance of a dynamic pulsating work. The Chopin group was fortunately unsentimental, gentle, and beautifully turned. E. L.

. . . Miss Harrington played with security, considerable sensitivity, musicianship and excellent technique. H. C. S., N. Y. TIMES

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For those who enjoy a just balance between an intelligent musical soul and well-developed fingers, Grace Harrington's piano recital at Town Hall last night surely was a pleasure.
T. M. S., N. Y. HERALD-TRIBUNE

WNYC American Music Festival (opening concert), Feb. 12, A—Presented by the National Association for American Composers and Conductors in cooperation with WNYC (New York City's Radio Station), and with the support of many private and organizational sponsors, the 16th annual American Music Festival was opened with an orchestral concert. The opening number, Henry Hadley's (NAACC's founder) "In Bohemia," a concert overture, was conducted by Herman Neuman, music director of WNYC. The rather innocuous composition, which has a pleasant air of cozy outdatedness was played with competence. George Antheil's Suite "Capital of the World," originally music to a ballet, was played under the spirited leadership of Izler Solomon. This work should only be done with the dancers on stage. Without them it does not have much meaning. Roy Harris' Fantasy for Piano and Orchestra, with Johanna Harris as soloist, was the other N. Y. first performance. The work paraphrases three folksongs and uses the solo instrument to play adorning passage work. The program closed with Mario Braggiotti's setting of Lincoln's Gettysburg address, the "Gettysburg Cantata" for solo baritone mixed chorus and orchestra, sung by Lawrence Winters, baritone, and the Concert Choir of Teachers College of Columbia University (Dr. Harry R. Wilson, director). The entire performance was well directed by Izler Solomon, which compensated somewhat for the epigonal and derivative nature of the work. Before the performance the Hon. John Davis Lodge spoke about the importance of Lincoln's utterance.
H. W. L.

Thomas Darson, pianist, Feb. 12, E—This young pianist has promise and potential. There is a facility and a nervous excitement about his playing. As of yet he has not discovered the full range of piano sounds, for he produces a predominantly dry sound. His performances of two Sonatas and the Rondo (Op. 129) by Beethoven suffered from this lack of variety. "Iberia" (Bk. I) of Albeniz revealed that Mr. Darson's sense of rhythm is acquired, not innate, and that it lacks rhythmic flexibility. On the other hand, a kind of brittle electricity is generated and commands attention. A Sonata by George Martin followed. It was romantic Chopin without the frills. The piano was played in a conventionally professional manner, and was given an understanding and energetic reading.
E. L.

Mr. Darson's playing was that of a pianist a little beyond the student stage rather than that of a finished artist.
H. C. S., N. Y. TIMES

Thomas Darson . . . is quite an accomplished young pianist, with much still to be done in matters of technique, and with more thought to be given to matters of interpretive values.
P. G-H., N. Y. HERALD-TRIBUNE

The Bach Aria Group, Feb. 16, E—For the third performance of this season's subscription series, the Bach Aria Group, under the directorship of William Scheide, presented another of its varied programs of complete cantatas and selected arias by Bach. As in the past, the quality of performance was admirable and the works presented were well chosen. The program included part 1 of the wedding cantata, "God is our confidence"; Cantata 51 for soprano alone; and Cantata 8 in complete form. Soprano Eileen Farrell handled the difficult coloraturas of Cantata 51 well, and the other vocal soloists—Elena Nikolaidi, Jan Peerce, and Norman Farrow—shone brilliantly in their respective interpretations. But as a unit the program seemed a little disappointing, for the enthusiastic spirit of both the Group and its followers, which characterized the early years of its existence, seemed lacking. What we now have seems to be a slick professional outfit which embodies all the merits and defects of such a group.
W. C. H.

Nearly every member of the group, in fact, distinguished himself or herself at one time or another during the evening.
N. Y. TIMES

Concert Society of New York, Feb. 13, A—Participating artists: Berkshire Quartet, Beveridge Webster (pianist), and Paul Doktor (violist). The Berkshire group got off to a good start with a capable reading of Beethoven's Quartet in E Minor (Op. 59, No. 2). A satisfying performance of Brahms' ingratiating Sonata in E-flat Major (Op. 120, No. 2) followed. Mr. Doktor's viola tone was particularly beautiful in this work.

The program closed with Mendelssohn's Sextet in F Major (Op. 110), which enlisted the services of Mr. Webster, three members of the Berkshire Quartet, Paul Doktor, and Homer Mensch (double bass). The players seemed to enjoy performing this work as much the audience enjoyed listening to it.
H. I. B.

[Beethoven Quartet] *. . . a performance that was notable for its tonal refinement. There was vitality, too, for the delicate playing was always expressive.* [Mendelssohn Sextet] *The fast movements were perhaps a little rough, but the Adagio was lovely.*
R. P., N. Y. TIMES

They are all polished musicians, and their performances were in the finest tradition of chamber music execution.
L. T., N. Y. HERALD-TRIBUNE

The Musicians Guild, Feb. 14, E—In the third concert of their current series the Guild presented a concert of sheer beauty. The Kroll Quartet

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gave a persuasive reading of the Quartet in C-sharp Minor (Op. 131) of Beethoven. The changing tempi and dynamic contrasts were clearly projected and made a profound impression on the large audience. Joseph and Lillian Fuchs followed with a wonderful reading of Martinu's idiomatic Three Madrigals for violin and viola. The outside movements had forceful momentum, which was achieved in part by a minimum of contrapuntal writing coupled with a continual altering of the main line between the two instruments. In contrast an impressionistic, muted middle andante section set off the piece effectively. Artur Balsam and Beveridge Webster took over for the remainder of the program and proceeded to give us a taste of some top-notch two-piano playing. In two highly contrasted works—Six Etudes in Canon form (Op. 56) by Schumann (arranged by Debussy), and "En blanc et noir" by Debussy—they demonstrated what happens when two first-rate musicians sit down to make music. E. L.

> *. . . first-class music performed by members who as musicians have the devotion, skill and sensibility to play together and who as artists have enough individuality for their work to have color and vigor.*
>
> R. P., N. Y. TIMES

> *The contrasted styles of both works* [Schumann and Debussy] *were well realized in the expert and unified interpretation of Messrs. Balsam and Webster, and the Kroll Quartet gave a sympathetic and discerning performance of one of Beethoven's greatest contributions to the literature of chamber music.*
>
> F. D. P., N. Y. HERALD-TRIBUNE

"Iphigenie en Tauride," Feb. 15, E—The American Opera Society, under the earnest and successful leadership of Arnold U. Gamson, presented Gluck's masterpiece "Iphigenie en Tauride" in concert form, assisted by a portion of the Concert Choir (Margaret Hillis, director). The cast included Lucine Amara as Iphigenie; Hugh Thompson as Oreste; Leopold Simoneau as Pylade; Chester Watson as Thoas; Jeanette Scovotti as the Priestess; Rosemary Carlos as Diana; Michael Therry as the Guard.

Gluck's music is at all times arresting, with a continuous beauty of melodic line, Italian in feeling, and with classic recitatives and colorful arias involving frequently recurring moments of dramatic intensity. Miss Amara, regal in appearance, sang convincingly and with distinctive interpretative expression. The classic style was masterfully projected by Leopold Simoneau in the role of Pylade, especially in his impressive vocal and histrionic delivery of the second act tenor aria "Unis de la plus tendre enfance," the outstanding performance of the evening. Delineation of the roles of Oreste and Thoas by Hugh Thompson and Chester Watson respectively was generally effective, although at times the

former appeared to experience difficulty with certain phases of the exacting tessitura demands of the music.

All in all, the American Opera Society's presentation of the Gluck opera proved a worthy contribution to this season's musical activities. It was last heard at the Metropolitan Opera House 38 years ago. L. C.

Mr. Gamson led a well-paced performance. He knows this music and obviously gave the score thoroughgoing study. Miss Amara sang with a rich voice and good declamation; Mr. Simoneau, who has a very pleasant tenor voice, proved to be the star performer of the evening.
P. H. L., N. Y. HERALD-TRIBUNE

While all the singing was not of the same level, all of it was imbued with emotional intensity, if with different degrees of observation of the classic style. . . . But a poorer vocal performance would have been more than balanced by the extremely effective and imaginative performance of the orchestra. O. D., N. Y. TIMES

Alice Christensen, pianist, Feb. 17, E —This lovely Danish pianist, who is studying here, presented in her first program the Sonata in C Major (K. 330) by Mozart, Schumann's "Carnaval," and two works from her homeland — "Woodcuts" (Op. 65) by Bentzon, and Theme and Variations by Nielsen. The Mozart and Schumann were played clearly and with flair. A decided tendency to rush fast sections might have been due to the occasion, and one would be curious to hear her again after she has given a few more recitals. The "Woodcuts," in nine contrasting sections, suffered slightly from overstatement, but proved highly effective in combining diatonic harmony with dissonance. This same characteristic was found in the Nielzen Variations, which began academically and ended with great imagination. Both works showed Miss Christensen at her best and the large audience received her cordially. E. L.

Miss Christensen did not impress as being ready for a Town Hall debut. Occasionally she inserted a sensitive touch into her playing, but her work needed more finish.
H. C. S , N. Y. TIMES

She had played the Mozart sonata with deftness and clarity, but without much expressive scope; the "Carnaval" was presented with enlivening spirit, but also with a rather limited span of moods and a few technical inaccuracies. In the Danish music the story was different . . . there was delicacy of dynamic shading and musical and expressive color.
F. D. P., N. Y. HERALD-TRIBUNE

Adele Marcus, pianist, Feb. 18, E— Three sonatas formed the apex of Miss Marcus' recital: Beethoven's "Les Adieux" (Op. 81a), Prokofieff's No. VII (Op. 83), and Chopin's in B Minor (Op. 58). Beethoven and Chopin came off better than Prokofieff. Other listed items were Brahms' Rhapsody in E-flat Major (Op. 119) and the same composer's Intermezzo in B-flat Minor (Op. 117). Brahms, Beethoven and Chopin fared well; their dramatic and lyrical moments were presented with a show of excellent musicianship. Miss Marcus inclines to over-propulsive emphasis, which results in hurried tempi. Her cantilena was clearly defined in the Largo movement of the Chopin Sonata. H. I. B.

Miss Marcus is an experienced pianist but also an impulsive one. Seldom was there a relaxed quality to her interpretations. H. C. S., N. Y. TIMES

Her palette does not contain many colors, but those it has are compelling and beautiful.
L. T., N. Y. HERALD-TRIBUNE

KAUFMANN AUDITORIUM

Philharmonic Chamber Ensemble, Feb. 12, E—This group, made up of members of the N. Y. Philharmonic-Symphony, continued this season's series of chamber concerts with a diversified program of mostly contemporary music. The program consisted of the Mozart Flute Quartet (K. 298), the Serenade (Op. 10) of Dohnanyi, the world premiere of Paul Creston's Suite (Op. 56) for flute, viola, and piano (composer at the piano), the Ravel Sonata for violin and cello, and finally Stravinsky's Octet for winds. As usual, the performances of all the music were polished, but at times not without ragged edges. The new Creston work is a virtuoso piece in every sense of the word. It is an easy piece to listen to, probably because it has its roots in musical impressionism. Worthy of special mention are Leon Temerson, violinist, and Heinrich Joachim, 'cellist, for their performance of the tremendously difficult Ravel Sonata. They met the challenge well and the intricacies of the filmy polyphony soared beautifully into the auditorium.
W. C. H.

As in the past, the musicians of the New York Philharmonic-Symphony showed their flair for locating new contemporary works of good quality.
R. P., N. Y. TIMES

Throughout, the readings were technically adroit, the balances well considered and the sonorities rich and effulgent.
J. S. H., N. Y. HERALD-TRIBUNE

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GRACE RAINEY ROGERS AUDITORIUM

Divertimento Concerts, Feb. 4, E—A new series of concerts at the beautiful auditorium of the Metropolitan Museum opened with a piano recital by Leo Smit. Its interesting program combined old and new music. The old music was mostly romantic, with Mendelssohn, Schubert, Chopin, Liszt, and Tchaikovsky represented. The contemporary works were neo-classic, with Stravinsky and Harold Shapero as the composers. Leo Smit is an excellent pianist for whom technical problems seem not to exist. But he is also a first-rate musician and his interpretative devotion and breadth are limitless. His profound understanding of the B-flat Sonata by Schubert, his brilliant traversal of Liszt's "Les Jeux d'Eaux à la Villa d'Este," and Tchaikovsky's Scherzo à la Russe (Op. 1, No. 1) rivaled his consummate interpretation of Stravinsky's Piano Rag Music and Shapero's Variations in C Minor (1947). Though these Variations are almost a carbon copy of Beethoven's Variations in the same key, they seem to this listener often rather contrived and artificial. But the technical acumen of the composer invites admiration, in any case, as did the masterly interpretation of Leo Smit. H. W. L.

> [Shapero's Variations] . . . *made a somewhat inconclusive effect at first hearing. The variations had a curious shapelessness.* J. B., N. Y. TIMES
>
> *There is apparently nothing Mr. Smit cannot do well. His technique is impeccable.* [Shapero's Variations] *Few contemporary works bear such an unmistakable mark of authority and sincerity. Few leave so strong a desire for rehearing and absorption.*
> L. T., N. Y. HERALD-TRIBUNE

OTHER CONCERTS

(CH=Carnegie Hall. CRH=Carnegie Recital Hall. GRRA=Grace Rainey Rogers Auditorium. K=Kaufmann Auditorium. TH=Town Hall.)

Yma Sumac, soprano, with the company, Feb. 6 (CH), E—What Miss Sumac might achieve in straight concert, unimpeded by noisy competition, is anyone's guess. She undoubtedly is the possessor of a voice of enormous range, capable of almost unbelievable colors and textures. She can sing a wide-open chest production and skate blithely to a flute coloratura in less time than it takes me to type this. Some of her songs are rare items and evidence a deal of research and selectivity. The original music, composed on alleged Ancient Inca Themes by Moises Vivanco, holds audience interest. How much of this operatic material is authentic is for the musicologists to decide. With the array of instrumentalists, dancers, and drummers, all in weird costumes, who join enthusiastically, if somewhat erratically, in the proceedings on stage, one may have quite an evening of enjoyment. Musically, however, it is more entertaining than cultural. If there were less distraction offered, and a more focussed concentration on the chief artist, Yma Sumac, one would have a better idea of the singer's quality and feel less like the viewer of a *live* Hollywood production. Since much recital-going is dull anyway, last night's doings were welcome, if slightly baffling to the staid reviewer. M.C.

Barbara Custance, pianist, Feb. 8 (TH), E—In a completely conventional program which included works by Bach, Scarlatti, Beethoven, Brahms, Shostakovich, and Liszt, Miss Custance gave pleasure and excitement. The sweetly limpid quality of her touch and her unforced leisurely manner of unfolding a work are to be commended. In the Scarlatti Sonatas, while not trying to imitate a harpsichord, she managed to reduce the Steinway's resonance to the size of a small clavecin. E. L.

The Claremont String Quartet, Feb. 8 (K), E—This excellent chamber music ensemble confirmed our earlier opinion that it is to be counted among the top ensembles of its kind. The balance and intonation are faultless, and the ensemble spirit has great delicacy. The concert opened with a gem of a string quartet by Paul Creston. Rarely has this reviewer enjoyed a piece of contemporary chamber music more than he did this one, which is written by a consummate musician, a composer of strong melodic inventiveness and masterly craftsmanship. Compared with it, Martinu's String Quartet No. 3, which was equally well played by the Claremont Quartet, seemed, despite its virtuoso writing, a bit shallow and contrived. Stravinsky's Concerto for String Quartet and Walter Piston's String Quartet No. 3 completed the program. H. W. L.

William Priggi (tenor) and **Adele Trapani** (soprano), Feb. 13 (CRH), A—In their joint program, these two young singers were accompanied by their teacher, Emilio A. Roxas. Mr. Priggi's voice is fresh, clear, and shows an extensive range. Miss Trapani's vocal production was unsteady and not always on pitch. One will have to wait for another hearing before judging the two artists definitely. H. W. L.

Marilyn Neeley, pianist, Feb. 13 (TH), A—In a program of four works, Miss Neeley gave evidence that she is studying hard and is in the process of realizing her potential. How far it will take her remains to be seen, but at the present she is able to create a clean, somewhat bright, though not very subtle picture. The Sonata in A Minor (K. 310) by Mozart and the Partita in B-flat by Bach revealed a sweet, small sound, well controlled but with limited nuance. The MacDowell Suite (Op. 10) and Debussy's "children's Corner" Suite concluded the recital. E. L.

Knickerbocker Chamber Players, Feb. 13 (GRRA), E—With assisting artists Boris Koutzen (composer - conductor), David Allen (poetry reader), and Herbert Feldman (violist), an American Program mostly of atonal numbers was presented by this group of instrumentalists to a fair-sized audience. First performances were given of T. Talberts' "October Sketches" for strings and winds, and Boris Koutzen's Viola Concerto. Mr. Koutzen's Sinfonietta received its first N. Y. performance. Mr. Feldman gave a heroic performance of an extremely difficult score, which did not fall easily on this reviewer's ears. That Mr. Koutzen is a skilled craftsman there is no doubt. The opening Talbert item kept the players very busy throughout. B. Phillips' Partita for piano, violin, viola, and 'cello was capably presented by Harry Cumpson (pianist), Henry Siegl (violinist), Joseph Glassman (violist), and Signe Sandstrom ('cellist).

To D. Townsend's musical setting, David Allen read Walt Whitman's poetic tributes to Abraham Lincoln —"Hush'd Be the Camps Today" and "When Lilacs Last in the Dooryard Bloom'd." Mr. Townsend's tonal setting was suitable. H. I. B.

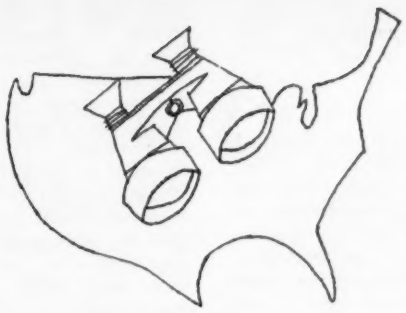
"Cinerama Holiday" Features Music by Morton Gould

On Feb. 7, the second Cinerama production had its premiere at the Warner Theatre. One of its most distinguished features is its musical score, written especially for the production by Morton Gould. The action treats of the adventures of a young American couple in Europe, and a young Swiss couple in America. Mr. Gould has written a highly characteristic musical score which not only underlines but deepens the emotional atmosphere of the picture. Familiar with many styles and at home in each of them, Morton Gould has captured the *ambiende* of the various scenes perfectly. And he has avoided the danger of writing a folkloric medley by employing strong basic themes of his own. His melody, "Cinerama Holiday," is used, so to speak, "as a leitmotif throughout the picture. Mr. Gould has successfully captured such divergent musical locales as Paris, Switzerland, and America. This Cinerama production is not only worth seeing; it is also a scintillating experience to the ear. H. W. L.

Tosca Benefit Performance For Milk Fund

Renata Tebaldi will head a distinguished cast of stars in a Metropolitan Opera performance of *Tosca,* Mar. 8, for the benefit of the Free Milk Fund for Babies. This will be Mme. Tebaldi's first performance of the role at the Met. Other principals include Giuseppe Campora and Walter Cassel.

The Free Milk Fund for Babies, of which Mrs. William Randolph Hearst is founder and president, will use the proceeds of the gala event to continue their charitable service in providing free milk for New York City's ill and undernourished babies and children. To date, the fund has provided over 10 million quarts of milk.



THE NATIONAL SCENE

Soprano SARAMAE ENDICH *with Colonel George W. J. Carr, President of the Clearwater, Florida, Community Concert Association, and Ben Jenkins, Miss Endich's accompanist, pictured backstage after the artist's recent concert there.*

DETROIT

■ The Detroit Symphony, guest conducted by Leopold Stokowski, presented a banner evening on Feb. 17. With the exception of Tchaikovsky's "Romeo and Juliet" and Wagner's "Liebestod," the program was devoted entirely to new works, one of them a world premiere. The new works were "Symphony of Peace" (for chorus and orchestra) by Panufnik, the "Folk Overture" by Mennin, and "Vision From a High Rock" by Hovhaness.

The major work of the evening was easily Panufnik's Symphony of Peace. For this performance, the Lutnia Singing Society of Detroit joined forces with the orchestra. It is a good group and shows fine training. The "Peace Symphony" is a tremendous creation, written by a man who knows his idiom and writes with profound conviction. When the chorus and orchestra ended in a glorious paean of sound—Niechbedzie pokoj, pokoj" ("Give peace, peace") — there was a spontaneous ovation from the audience.

The work was tape recorded through the facilities of WJR (The Goodwill Station) and will be sent to Europe by the State Department for broadcasting by Radio Free Europe.

AUGUST MAEKELBERGHE

MIAMI

■ Quality and scope of offerings were both notable in concerts offered to Miamians these past two weeks by the University of Miami: The Budapest String Quartet; an eminent faculty chamber ensemble; and violinist Michael Rabin with its symphony orchestra. The Quartet in C Major (Op. 77, No. 1) by Haydn was performed with neatness and clarity. Intonation and balance were good. Bela Bartok's Quartet (Op. 7, No. 1), not widely known, contained lucid rhythms and eerie colors. Beethoven's "Hero" Quartet in C Major (Op. 59, No. 3) ended the program in a highly poetic performance. The constant dynamic changes were beautifully treated.

■ Herman Busch (cellist), Eugene Dubois (violinist), Victor Stern (violist), and Jeffrey Stoll (pianist), all faculty members of the University of Miami School of Music, gave a chamber music recital that was outstanding chiefly for a performance of Dvorak's Quartet in E-flat Major (Op. 87). The many dance-like themes were gay and bold in spirit. The rich slavic harmonies and melodies were exquisitely shaded and forcefully performed.

■ Violinist Michael Rabin was soloist with the University of Miami Symphony, John Bitter conducting. This brilliant young artist is years ahead of himself technically and musically. In Ernest Chausson's Poème for violin and orchestra, he played with the sensitivity of a mature craftsman. Introduction and Rondo Capriccioso by Camille Saint-Saens was played with technical brilliance and finesse. After continuous applause, he tossed off two of the formidable Paganini Caprices as encores.

The orchestral portion of the program was devoted to Edouard Lalo's Overture to the Opera *Le Roi d'Ys;* Arnold Volpe's Andante Cantabile for Strings; Debussy's *La Mer;* and Henri Rabaud's "La Procession Nocturne."

■ Arnold Greenfield, chairman of the Greater Miami Symphony Orchestra Society, recently returned from a New York conference with officials of the Symphony of the Air in an attempt to have the former N.B.C. orchestra make its home in Miami. Greenfield stated that straw votes were taken among the men indicating that 99 per cent of the orchestra may move here with their families as soon as the people of Miami indicate that they want the orchestra as their own community symphony. Greenfield also stated that the personnel of the Symphony of the Air are eager to come down to Miami for a pair of trial concerts early in April. Each concert will have a guest conductor.

Don Gillis, composer-conductor and president of the Symphony of the Air, said that 92 of the 100 men are still with the organization since Arturo Toscanini's departure for Italy. Six of the others will rejoin the orchestra if and when it finds a permanent community home.

PHILLIP LAMBRO

BIRMINGHAM

■ The Birmingham Festival of Arts for 1955, Jan. 27 to Feb. 19, gave the city three weeks of concerts, ballets, art exhibitions, plays, operas, flower and other displays, that provided a wealth of entertainment, much of it complimentary to the public. The Birmingham Music Club's contribution included a concert by William Backhaus, who was greeted by a huge audience that applauded his masterly playing of Beethoven sonatas; a charming concert by Leonard Warren and Jan Peerce, in duo numbers; and a concert by John Browning, pianist Steinway Centennial winner.

■ The Birmingham Symphony Orchestra brought to this city Igor Stravinsky, who was greeted with fine enthusiasm by a large audience. In inspired performances of Stravinsky's own works, the orchestra revealed a beauty of tone, spirit, and ensemble matched by few symphonies outside of the majors. After leaving the city, Stravinsky wrote back to Arthur Lipkin, the orchestra's director: "I would like to tell you what a pleasure it was to conduct your Symphony orchestra. When we met in California you were a modest man about the Birmingham Symphony, so it was a surprise to me to find this Orchestra so well disciplined, and with a superb spirit of co-operation. My congratulations to you for having built so well in five years."

■ The close of the Festival of Arts was an all-French concert by Nicole Henriot, pianist, with the Birmingham Symphony Orchestra. The French Consul-General of the Southeastern States was a guest.

■ The Birmingham Music Club has announced *Faust* and *Tosca* as the operas to be presented by the Metropolitan Opera Association on its third appearance in Birmingham in May.

ALICE GRAHAM

ST. LOUIS

■ Although the St. Louis Symphony Orchestra's 75th anniversary season had an unusually auspicious beginning, a jinx seems to be hovering over the organization, causing annoying disruptions in the planned schedule.

With the three-week Southeastern tour practically completed, with two concerts remaining, one of the three busses carrying the players, crashed into a bridge at Clifton Forge, Virginia. The accident caused injuries to 13 of the men, who had to be hospitalized, and necessitated cancellation of the concert at Portsmouth, Ohio. The final concert at Muncie, Indiana, was played minus several of the men who were not able to leave the hospital.

This, in addition to the accident which befell Vladimir Golschmann, who on Christmas night fell and fractured his ankle. Fortunately Golschmann was able to make the tour, which he conducted while still on crutches, and seated on an improvised conductor's stool.

The three concert pairs preceding the tour had Lukas Foss and Leopold Stokowski as guest conductors, with assistant conductor Harry Farbman officiating at the third. Foss obtained good response from the orchestra in his readings of a Bach Chorale, Schubert's C Minor Symphony, and Stravinsky's Symphony in Three Movements. Zadel Skolovsky was the piano soloist, giving a sparkling performance of Gershwin's Concerto in F.

Leopold Stokowski gave the first local performance of Roy Harris' Seventh Symphony. A one-movement work, it is strong in modern harmonies that are bold but not too astringent; the orchestration is bright and forceful. The composer was present and shared the applause with conductor and orchestra.

Stokowski's impressive conducting was again evidenced in his several Bach transcriptions and in Wagner's "Forest Murmurs" and scenes from the third act of *Parsifal*. Two large audiences accorded him an ovation.

■ Raya Garbousova played two works for 'cello never before given here—Couperin's "Pièces en Concert" and Rieti's second concerto. Both of the easy-to-listen-to variety, they gave the gifted artist ample scope to display her patrician style and flawless technic, which elicited waves of applause. Harry Farbman distinguished himself on the podium with a brilliant performance of the intricate Bartok Concerto for Orchestra, and thoroughly fine readings of the *Oberon* overture, and the Enesco Roumanian Rhapsody. His accompaniments were discreet and well balanced. O. C.

LOUISVILLE

■ Two outstanding features marked the fourth subscription concert of the Louisville Orchestra (Feb. 9); the first one was the world premiere of Chou Wen-Chung's "And the Fallen Petals," a short poem for orchestra, the title taken from a Chinese poem of the 8th Century. The musical language is entirely oriental; only the orchestration is occidental. The music captivates the listener in a very pleasant way by its contents and orchestral colors. The composer was present and, together with Mr. Whitney, acknowledged prolonged ovations. The second feature was Sidney Harth's (the orchestra's concertmaster) masterly interpretation of Tchaikovsky's violin concerto. Flawless technique and genuine musicianship made for a brilliant performance.

In the Saturday matinee premieres of newly commissioned works, we heard again von Einem's "Meditations," Felix Borowski's "The Mirror," Camargo Guarnieri's Suite IV ("Centenario"), and Leo Sowerby's "All on a Summer's Day.

We heard also (Feb. 6) the Budapest String Quartet (with Alexander Schneider playing the second violin) in a model performance of Haydn (Op. 77, No. 1), Bartok (Op. 7, No. 1), and Beethoven (Op. 127) quartets. At the University of Louisville School of Music we enjoyed (Jan. 9) listening to Benjamin Owen's performance of Samuel Barber's Piano Sonata (Op. 26) and Beethoven's Diabelli Variations (Op. 120) in eloquent interpretations; and (Jan. 28) we heard the School's Little Symphony in a delightful performance of a Sinfonia by Gluck, Four Minuets by Schubert, Mozart's Symphony No. 15 (K. 124), and Wagner's Siegfried Idyll in the original version. The climax of the period covered by this report was Rudolf Serkin's unforgettable interpretations of Schubert's (unfinished) C Major Sonata, Beethoven's E Major Sonata (Op. 109), and Brahms' Handel Variations (Op. 24).

HANS F. KUPPENHEIM

CLEVELAND

■ George Szell, immediately after concluding his two-week N. Y. Philharmonic engagement, flew to Switzerland, performed *and* conducted a Mozart Concerto, and arrived back in Cleveland in time to conduct an all-Beethoven program on Jan. 27 and 29. And what a wonderful evening it turned out to be! The Coriolan Overture was followed by the Fourth and Fifth Symphonies—each of them glowing with the fires of enthusiasm and devotion.

The Cleveland conductor has by now nearly realized his ambition of presenting all 24 Piano Concerti of Mozart at these symphony concerts, with the collaboration of such soloists as share his own enthusiasm for the composer. And he can always count on Rudolf Serkin to devote every ounce of his superlative artistry to such a project. In fact, the two Mozart Concerti (K. 453 and K. 467) were exquisite gems of precious filigree in the hands of both pianist and conductor. No wonder the audience went wild with acclaim. Mr. Szell conducted the almost forgotten "Faust" Overture of Wagner (even this early work has passages that foretell the lion's claw). Two Symphonic Interludes from Ernest Bloch's opera *Macbeth*, heard here for the first time, gave evidence that this composer speaks with the voice of fervent conviction.

■ In its last Twilight Concert, before embarking on its tour of Eastern cities during February, the Cleveland Orchestra, conducted by Rudolph Ringwall, paid tribute to the dean of violinists, Fritz Kreisler, on his 80th birthday. Concertmaster Josef Gingold performed the most popular of the veteran artist's compositions: "Caprice Viennois," "Liebesleid," and "Schoen Rosmarin." The orchestral program was also built around Vienna and stimulated a proper nostalgia among patrons of an older generation who probably sighed for the good old days!

■ Chamber music was well served in the appearance of the Griller String Quartet at the Allen Medical Library under sponsorship of the Cleveland Chamber Music Society. Replacing the Budapest Quartet, which was forced to cancel because of the illness of Jac Gorodetzky, the group offered a splendid program consisting of Haydn's Op. 76, No. 2; Ernest Bloch's Quartet; and Beethoven's Op. 18, No. 2.

At Severance Chamber Music Hall an overflow audience gave vent to its enthusiasm when the Friends of Music String Quartet, assisted by the excellent young pianist Eunice Podis presented an exceptionally attractive program. Miss Podis essayed the intricately difficult parts in Herbert Elwell's Quintet and the demanding piano part in Brahms' C Minor Piano Quartet. Opening number on the program was Haydn's String Quartet (Opus 54).

■ An exceptionally fine program was heard by the members of the Fortnightly Musical Club at the Higbee Auditorium when Earl Kelly performed the Beethoven "Appassionata" and some Griffes and Albeniz numbers with fine musicianship. Two splendid groups of songs were ably presented by Nanette Kraft Fields, with Mary Martin Pfeil at the piano.

■ A welcome newcomer to Cleveland is Miss Irene Rosenberg whom we have known as protegé of several seasons past of the National Music League in New York. The young lady

is now married to Gideon Grau, member of the violin section of the Cleveland Orchestra. The two young artists joined forces in a fine Sonata evening at the Music School Settlement in a program offering sonatas by Beethoven, Hindemith, and Bach, and a Sonatina by Dvorak.

■ The Irish Festival Singers were heard in an interesting evening of Irish folk and ballad music at the Music Hall. A notable feature of the program was the instrument called the Irish Harp. In the capable hands of Miss Terry O'Connor, the small instrument sounded like a real harp. The director of the group of 14 men and women, Kitty O'Callaghan, also presided at the piano for most of the concert.

■ An ambitious program was played at the Institute of Music by the excellent pianist Marianne Matousek Masticks. Her offerings included the Seven Bagatelles (Op. 33) of Beethoven; Cesar Franck's Prelude, Choral and Fugue, the Schumann Etudes Symphoniques, and a Suite for Piano by young James K. Randall, composer of highly modernistic tendencies.

■ Muriel Carmen, violist of the Cleveland Orchestra, and William Kurzban, pianist, joined forces in a sonata evening at the Institute of Music. Their program consisted of Bach's Sonata in D Major, Brahms' in E-flat Major, and Hindemith's Sonata (Op. 11, No. 4). ROSE WIDDER

BOSTON

■ The line, "First performance at these concerts," has been in frequent use on Boston Symphony programs this season. In addition to the satisfying number of first performances of new works, subscribers have also had opportunities of hearing relatively unfamiliar compositions by composers of the past. Moreover there has been a revival of works not programmed here for 30, 40, and more years.

Not every person, of course, agrees with this writer's idea of what constitutes good programming. There is no doubt that a large proportion of symphony subscribers are represented by those who loudly and publicly proclaim that Charles Munch and his guest conductors should restrict their programs almost completely to "standard" masterpieces, with new works restricted only to "accepted" works. If that day ever comes this reviewer will have cause to be grateful for the opportunity of some pleasant, restful somnolescence to the strains of familiar music performed by one of the world's greatest orchestras. The privilege of taking cat-naps under such splendid auspices is not one to be lightly taken for granted, and in this way the person who likes a proportion of new and unfamiliar on his musical diet can snatch victory from defeat.

That day, we hope, will never arrive. Meanwhile the symphony programs come nearer and nearer to what the writer believes to be perfect proportions. Like Gaul, over-all programming ought to be divided into three parts: one-third from the standard literature, one-third contemporary or near-contemporary works, one-third revivals of neglected works from the past.

Pierre Monteux just about hit this proportion when he conducted here for two weeks for the 13th and 14th regular pairs of concerts together with programs on shorter local series. A total of eight works were heard, three of which were more or less from "the 50 pieces"—Schumann's Third Symphony," Tchaikovsky's Sixth, and Stravinsky's "Petrouchka" ballet. Two 20th-Century pieces were heard for the first time under the orchestra's auspices—Roger Sessions' colorful and descriptive Orchestral Suite from "The Black Maskers," and the Szymanowski Violin Concerto No. 1, with Roman Totenberg as soloist.

The "Pathetic" came on an all-Tchaikovsky list which was far from the hackneyed affair one might have expected. The "Hamlet" Overture Fantasy had been performed only three times by the orchestra, the last date being 1916. Tchaikovsky's delightful set of variations from his Suite, "Mozartiana," had previously been done once only—in 1898! As for the Fantaisie de Concert for Piano and Orchestra, this had never previously been played on the regular Friday-Saturday series. It was fun hearing the piano work, although it was evident that it is more a tuneful curiosity than anything else even with the deft performance given it by Vera Franceschi, making her debut here, and the ever-reliable and apparently indestructible Mr. Monteux.

■ The hitherto lowly battery is clamoring for a place in the sun, and it is the staid Hub that appears to be the starting place for a movement to elevate percussion instruments to a plane usually associated with strings and winds. Prime mover is percussionist Harold Faberman, prodigy of the sticks and mallets, who played with a half-dozen professional groups and orchestras before being engaged by the Boston Symphony Orchestra —and all before the age of 21! Still in his mid-twenties, Faberman believes that with very few exceptions, composers have treated and are still treating the percussion instruments in a "limited, unimaginative, and wholly inadequate way."

To put his ideas to the test, last year he formed the Boston Percussion Group with some of his associates of the orchestra and others. The group's first venture was a recording for Boston Records of the Chavez Toccata for Percussion and Faberman's own creation—"Evolution." This release received some friendly critical notice and a sale large enough to justify its issuance.

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Next step was a public concert in Jordan Hall on Feb. 18, when the above-mentioned works were heard together with Bartok's Sonata for Two Pianos and Percussion, and Faberman's "Variations on Familiar Themes."

There's no doubt that this percussionist-composer-conductor makes his point, and most convincingly. During the intermission I went over for a chat with one of America's leading composers who had been interested enough to attend. "Come to learn something about percussion?" I asked jokingly. "I've learned a great deal already," he replied with the utmost seriousness.

We all learned a great deal. An entire evening of percussion is not the noisy, monotonous affair one would imagine. The dynamic range is from the softest, barely perceptible sound to a crashing fortissimmo. Tonally the range is from low E below the bass clef to high double C above the treble clef (not counting the piano, of course). Color and variety are plentiful, and if young Faberman is not yet the world's greatest composer, he certainly knows how to use percussion instruments in both traditional and wholly new ways.

His "Variations" are a short and amusing if slight attempt to have a little fun with themes from Bach, Mozart, Debussy, and Stravinsky. "Evolution" ranges from simple rhythms to the most complex (indeed, even the group's experienced players suffered a few *contretemps*), with a wordless soprano and a French horn to provide still more variety.

During the evening we saw every type of stroke employed—hitting, picking, scratching (literally!), tickling, shaking, scraping, and nail-filing (also literally)!

Twenty-five types of percussion instruments were used and the seven members of the ensemble were kept busy running back and forward and striking every which way. But sensational aspects aside, fine music resulted and some excellent performances.

Members of the ensemble were George Gaber, Harold Thompson, Charles Smith, Lloyd McCausland, Joseph Shapiro, Philip Gilbert, and Everett Firth. Pianists in the Bartok were Karl and Margaret Kohn; assisting soprano was Dolores Baldwyga, Charles Yancich was horn soloist.

JULES WOLFFERS

CHICAGO

■ Fritz Reiner, refreshed after a mid-season vacation, returned to take command of the Chicago Symphony Orchestra for the concerts of Feb. 3 and 4. Sharing in the acclaim given Mr. Reiner, was the distinguished soloist, Robert Casadesus, whose generous contributions to the program were Mozart's A Major Concerto (K. 488) and Ravel's Concerto for the Left Hand. Casadesus' Mozart was more in the French tradition than the German—subdued rather than joyous, always elegant and aristocratic. Mr. Casadesus gave full life to the Cadenza (written by Mozart) and the vital presto movement. Ravel's showpiece was played with impressive bravura and virtuosity.

During the following week we were treated to an all-Russian program consisting of three works seldom performed at these concerts — Kabalevsky's Overture to *Colas Breugnon*, Prokofieff's "Lieutenant Kije" Suite, and Tchaikovsky's "Manfred" Symphony.

Prokofieff's witty piece, so subtly and cleverly handled, caught the fancy of the audience. Neither the Overture which preceded the Suite, nor the Symphony which followed it aroused the audience to demonstrations.

■ Clifford Curzon, true artist and pianist of extraordinary sensitivity, has the heart, mind, and hands to search out and reveal the heart of the music he plays. This he did in a recent recital featuring Schubert's Four Impromptus (Op. 142), Schumann's Fantasy in C, and Ravel's "Jeux d'eau," "Pavane pour une Infante defunte," and "Alborada del Gracioso." It was no ordinary experience.

■ Thaddeus Kozuch, Polish-American pianist who has drawn large audiences to his recitals since his debut in Orchestra Hall (1940) as winner of the Musical Arts Piano Series auditions, played his 9th Chicago recital in Fullerton Hall Feb. 8. The artist was obviously "in the mood" for playing his varied and demanding program—sonatas of Haydn, Schubert, and Bartok (1926), Debussy Preludes, a group of Chopin, and the Liszt-Busoni "Mephisto" Waltz.

The titanic Bartok, played here in public only twice previously (the first time by the composer), was the high spot of the program in point of pianistic accomplishment and musical intellect. But it was the imaginative performances of the six Debussy Preludes from Books I and II, played with deftness and exquisite coloring, and Schubert's Laendler (Op. 171), so simply and musically stated, which were particularly satisfying. A Chopin Polonaise (Op. 26, No. 1), the Impromptu (Op. 36), and two Mazurkas (Op. 41), played with temperament and keen understanding of each particular form, were given personal and free interpretations which one knew the pianist believed in. But in this reviewer's opinion, certain liberties detracted from the over-all performance.

■ The Orchestra Hall recital of Byron Janis (Musical Arts Piano Series), though anticipated keenly both by

those who knew his talent and those eager to know it, was indeed beyond our expectations. The sometimes overly precious effects formerly associated with his playing have given way to beautifully rounded playing, extremely musical as always, and devoid of any intrusion of mechanics. The young artist is endowed with an extraordinary musical gift, and has had the character and taste to cultivate it well. Surely Byron Janis is very nearly among the top flight.

■ Leon Fleischer, who made his third appearance at Ravinia last summer, returned to Chicago to play his third Orchestra Hall recital on Jan. 16. One is impressed again with this young pianist's straightforward approach to music, the integrity of his interpretative ideas, and the relaxation and finesse of his pianism. Bach's Chromatic Fantasie and Fugue, which opened the program, was presented with a broad opening line, as befits its free character, a larger tone than one expects for the more formal preludes and fugues, yet correctly styled, digitally impeccable, and pedalled so skilfully that at times only the eye discovered what the ear could scarcely discern. The five-part Suite in A Minor of Igor Stravinsky revealed Mr. Fleischer's sense of the angular shape, the acrid tone, the somewhat harsh coloration that characterizes Stravinsky of that period. The Brahms Variations on a Theme of Handel, which, when the pianist played them here in 1947, had a certain brittle brilliance, have "come of age." The brilliance is there, but his performance has taken on warmth, depth and a variety of color, and a great sense of freedom, both in spirit and execution. The mighty Schubert Sonata in B-flat (Op. Posth.), which closed the program, was the crown of the concert. Since Mr. Fleischer appreciates the uses of underemphasis, when he wishes to build an idea to a climax, he has both power, space, and resource for it, and even this long and demanding work had no dull moments. The sonata emerged with power, spontaneity, and freshness that betoken not only fine technical grounding and thoughtful interpretative preparation, but a native musicality of the highest order. Mr. Fleischer is a joy to hear now, with promise of infinitely greater scope as time and experience mature his gifts.

■ Mattiwilda Dobbs, assisted by Paul Berl at the piano, made her Chicago debut in an Orchestra Hall recital, Jan. 28, as a benefit for The Chicago Urban League. The bewitching coloratura soprano revealed many attributes which could make her one of the most popular of our native vocalists, for she is endowed with talent, intelligence, beauty, and remarkable vocal gifts. But at the present time, she relies mostly on her luscious, chrystalline voice to make her mark.

Throughout her recital, Miss Dobbs sang easily, musically, and intelligently, but reflecting the precepts of her training rather than making the songs her own. She created a quasi stir in the opening Spanish group by J. Rodrigo, but the warmth and true understanding of the following Schubert *lied* evaded her. It was with her delivery of Werner Egk's "Variationen über ein altes Wiener Strophenlied" that the coloratura came into her own. From there on, throughout songs of Rossini (*Serate Musicali*), excerpts from Menotti's *The Telephone,* Hymn to the Sun from *Le Coq d'or,* Rachmaninoff's "Vocalise" (the high point of the program, vocally) and Alabieff's "The Russian Nightingale," the artist made her conquest and won a new public.

■ Marais and Miranda, the noted international balladeers whose sold-out houses (three a week) have become annual events since Roosevelt University first introduced them to Chicago audiences five years ago, returned Feb. 2 to give the first of three Fullerton Hall recitals (Feb. 2, 5, and 7).

Their usual capacity audience, high spirited, and eager to hear the program of freshly gathered repertoire, were again captivated by this inimitable and charming couple. Embued with right voices for their demanding art, with always clear, easy diction, and a chic all their own, Marais and Miranda have a wonderful gift for creating the atmosphere of their songs. They bring their characters sharply to life whether in the poignant nostalgia of the haunting "Dilly Song" from the British Isles, so plaintively intoned, or the naive gaiety, pathos, or primitive whimsy of Virginia and Kentucky mountain songs and others in their wide repertoire.

■ Announcement is made of the resignation of Mr. Eugene E. Gamble as president of the Gamble Hinged Music Co., Inc., of Chicago. Mr. Gamble joined the Company in January of 1925, and served as Vice-President until 1941. At that time, Mr. William M. Gamble, who had founded the Company in 1908, retired as president and Mr. Eugene Gamble was elected to that office, in which capacity he served until January 15, 1955. Gamble Hinged Music Co., Inc., is now owned and operated by Mr. Eliot Eppstein and Mr. Leonard Ogus, with Mr. Richard Hoeffler as general manager in charge of merchandising.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ There have been some stunning chamber music concerts here recently, chiefly offered by the Music Guild of Los Angeles, Monday Evening Concerts (formerly Evenings on the Roof), and a new series at the Westside Jewish Community Center.

The facile Quintetto Boccherini, heard on the Coleman Assn. series in Pasadena as well as at a Music Guild program, played with an individualized attention to the musical message rather than pretentiously trying to score with mere exactitude of attack or rapidity of playing. The group made Schubert's C Major Quintet (Op. 163) a thrilling example of this composer's strongest writing, and brought lovely Boccherini coloration to Malipiero's superbly wrought Symphony for Five Strings.

Though previously heard at the Ojai Festivals and in Pasadena, the Juilliard Quartet's Los Angeles debut under Music Guild auspices was warmly received. They featured Ernst Toch's Quartet No. 8 (Op. 74), given its world premiere by the New Music Quartet in Pasadena last spring as

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part of the Coleman Concerts' 50th anniversary season. The opportunity to rehear this unique work of Toch's, with its purposeful exploitation of the 12-tone technique, was indeed welcome, and again one was convinced of the strength and sensitivity of this remarkable contemporary composer who so beautifully fuses old and new musical styles. Whether it was the Juilliards' playing, or the experience of having heard the work previously, one gained a greater impression of security, of lyricism, of developmental motion, than in Pasadena. Robert Mann's first violin was beautifully clean and lissome in the opening "Lark" quartet by Haydn, but the concluding C Major Quartet of Beethoven (Op. 59, No. 3) seemed devoid of grace due to lumped phrasing and rushed tempi.

Another Music Guild concert featured the virtuosic Fine Arts Wind Players of Los Angeles, who introduced here Giorgio Ghedini's *Concerto à cinque,* for piano and winds, and the Wind Quintet of Jean Francaix. The Fine Arts Winds and their associates at this concert were very effective in this fresh-sounding new music and in Beethoven's Eleven Viennese Dances and the Quintet for Piano and Winds (Op. 16). The Ghedini piece has bright, primary colors arranged with an almost Giotto-like simplicity; the Francaix Quintet was a witty, bubbling score that was delightful to hear, though at times its cleverness was ostentatious.

The Westside Jewish Center series opened with a superb concert by the Paganini String Quartet, which reached its climax in the strong, tensely stated performance of the Debussy Quartet. The duo-recital by Joachim Chassman (violin) and Lucille Ostrow (piano) offered Mozart and Fauré sonatas, the Milhaud Suite for violin, piano, and clarinet (Edmund Chassman), and the Brahms Horn Trio with Joseph Eger assisting. The program was marked by a heartwarming coupling of enthusiasm and musicianship.

This inaugural series ended with a cello-piano recital by Nikolai and Joanna Graudan which brought Mendelssohn's passionate B-flat Major Sonata and the first local performance I can recall of Ernest Bloch's remarkable expostulation, "A Voice in the Wilderness." The Graudans' execution of this titanic work was outstanding. These "six meditations upon the apparently unhappy destiny of man" might well serve as an index to all of Bloch's great music, with their wildly extravagant richness and beauty and the inexhaustible profundity of their philosophic concern and emotional lamentation.

■ Though recent Monday Evening Concerts have continued their trend of contrasting the pre-Baroque and Baroque with the contemporary, the special U.S.C. program given in cooperation with the local I.S.C.M. chapter was naturally all-modern.

Giselher Klebe's String Quartet (Op. 9), receiving its local premiere, was reminiscent of Webern, but had more conciseness of phrase and integration. This predominantly atonal work was the most "modern"-sounding composition of the evening, and was well played by the Musart Quartet. Schoenberg's early Chamber Symphony (Op. 9 also), superbly played by the Los Angeles Woodwinds, was not a radical work by his later standards. It has a strong sense of movement — tense and nervous — and is dramatic by virtue of the peculiar feel one has of the instruments being in conflict with each other.

Ravel's setting of three poems by Mallarmé, with their shimmering accompaniment, had their melancholy sadness and poignant beauty exquisitely expressed by soprano Bonnie Murray, who was also heard to advantage in Stravinsky's Two Poems and Three Japanese Lyrics—all five pre-World War I songs which had been newly set to an accompaniment by nine instruments. Marilynn Horne was the soprano soloist in another artfully sung Stravinsky group—"Three Souvenirs of Childhood"—with their fantastic, unexpected jumps and up-in-the-air endings which gave a feeling of youthful glee. Ingolf Dahl and John Barnett meticulously shared the conducting duties of the evening on short notice, due to the illness of Robert Craft.

A marked contrast was the pre-Christmas Monday Evening Concert at which the Pomona College Glee Clubs, trained by William F. Russell, sang Josquin's "Missa Pange Lingua" and Schuetz' "The Christmas Story." The chorus was not sufficiently skilled in liturgical style to do full justice to the wonderful Josquin score—which can use subtleties of coloration that were unfortunately missing — but it sang ably in the Schuetz. Tenor Richard Robinson's Evangelist gave yet another remarkable example of his stylistic prescience. Robert Craft conducted both works.

■ At the first M.E.C. program of the new year, pianists John Crown and Ingolf Dahl revived Busoni's incredible Fantasia Contrapuntistica with a flair and intensity that deserved the utmost praise. This work is a challenge of demoniacal difficulties in technique and timing, and was played with remarkable comprehension of its problems and fantastic clarity of line and parts. Dahl also played his own Divertimento for Viola and Piano (1948) with Milton Thomas—a reading which joined its sharp-edged mosaics into a brilliantly flowing pattern.

The Los Angeles premiere of Paul Hindemith's Sixth String Quartet,

played by the Coriolan String Quartet at the most recent M.E.C. event, was contrasted with Baroque music of Carissimi, Tunder, M.-A. Charpentier, Purcell, Bach, and Handel, as interpreted by Alice Ehlers and her Baroque Ensemble, led by Hans Lampl. Hindemith's brief, spurtingly moving nine-year-old score, with its eloquent slow section opening the third movement, has an almost suite-like construction whose shiftings hone the edge of its characteristically acerbic statement. The singing of Marilynn Horne and Margery MacKay in music by Tunder and Bach, and the lovely harpsichord playing of Mme. Ehlers were features of the little baroque festival which followed.

C. SHARPLESS HICKMAN

SAN FRANCISCO

■ New elements in any organization arouse interest. Certainly the addition of Maria Tallchief to the Ballet Russe de Monte Carlo brings fresh lustre and importance to that group's seasonal repertoire. If any regrets were expressed they were to the effect that more of Tallchief's brilliant elegance was not displayed on every program. Frederick Franklin, although somewhat subdued in vigor, was an excellent partner for the tall classic beauty. Novelties offered this year did not fare too well. *The Mikado* was pronounced "thin"; *Harold in Italy,* "a sort of vague travelogue." The too-sweet and gentle ensemble lacked a necessary keen dancing spirit. But there were many splendid character bits, such as Tarry De Mari's remarkable interpretation of the Simpleton in *Harold in Italy* and the elegant grace of Leon Danielian in the title role. Nina Kovak excelled in *Capriccio Espanole* and *Parisian Gayeties,* and many other solo bits stood out effectively in the week's programs at the San Francisco Opera House and Berkeley's Community Theatre. Special mention should certainly be made of Rachel Chapman's long piano solo delivered with tremendous virtuosity in *Ballet Imperial.*

■ Marian Anderson as a solo artist can still draw the largest crowd at the Opera House. Undoubtedly her recent success at the "Met" has increased her prestige. Also a single recital in the extensive San Francisco Bay Area brought worshipers from near and far. Her greatest appeal is still through her spirituals, although Spanish composers Guastarino, Granados, Tavarer, and De Falla were represented on her long program, including an aria from *Samson and Delilah,* which she would have done well to omit. As usual, Franz Rupp at the piano bolstered up weak spots and added immeasurable richness and power to every number on the diversified program.

■ "Dollar Opera," a very popular venture here a few years ago with emphasis on resident artists, has become "Three-dollar Opera" with imported talent on the ascendency. Opening night's *Manon* brought out a mink and tuxedo SRO attendance, much like the San Francisco Opera fall season. Campbell McGregor is president of the Cosmopolitan Opera Co., and Dario Shindell its general director. Czech soprano Eva Likova and American tenor John Alexander of the New Orleans Opera Co. headed the *Manon* cast with Carlo Moresco, formerly with the Naples San Carlo Company, as conductor, and baritone Richard Torigi as Lescaut. The three leading singers are recently from the New York City Opera and their experience gave elegance and smoothness to the performance, to say nothing of their singing, the finest yet heard in Cosmopolitan seasons. Richfield Corporation telecast part of the *Manon* performance, a boon to the hundreds who could not obtain tickets.

■ "Return of the Native" Leon Fleisher was marked with acclaim and criticism. His playing of the Brahms Concerto No. 2 in B-flat Major with the San Francisco Symphony was by far his finest performance in his home town. Easily noted were growth in interpretation, power and magnificence, all of which place him well forward in the ranks of young pianists.

■ Gieseking and Spivakovsky, pianist and violinist respectively, gave separate solo recitals in both San Francisco and the East Bay with audiences applauding to the echo. Gieseking, as of old, was again supreme in his Mozart and Schubert offerings, and equally remarkable, for all his advancing years, in Debussy, Ravel, and Castelnuovo-Tedesco. Some blue notes crept in however in the Beethoven Sonata and Brahms Intermezzi, also a tendency toward a brittle tone.

"Unusual" is the word for the Spivakovsky programs in Oakland and San Francisco. Again the adjective applies to his tremendous technical and interpretative abilities. But his various groups were so diversified and novel as to attract special attention. Aaron Copland's "Billy the Kid" and "Valse Concertante" were featured; also Leon Kirchner's Sonata Concertante, a well-constructed contemporary number, with the composer at the piano.

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THE INTERNATIONAL SCENE

Les Compagnons de la Chanson and The Little Singers of Paris enjoy rehearsing songs from each other's repertoires during their current joint concert tour of 22 French cities. Separate visits to the United States will be made by both groups in the fall.

PARIS

■ The national opera houses, recovering from their efforts during the past three months, have not offered us any novelty during January. We had no other spectacles but what was presented by the Roumanian Folklore Ballets at the Théâtre de l'Empire. This was quite an attractive evening, full of rounds and peasant dances, which were well arranged. The usual monotony of this kind of ballet was avoided here because of two first-rate instrumentalists: the flutist Ion Oprea, and the tsimbalum virtuoso Dumitra Marinescu. Accompanied by an orchestra of violins, treated in the gypsy manner, the playing of these two virtuosi had both a nostalgic charm and an intoxicating virtuosity.

Fortunately, recent concerts have brought us important first performances. One of them the Concerto for piano and orchestra by Serge Nigg, former pupil of Messiaen, was remarkably played by Pierre Barbizet and the Orchestre National de la Radio under the baton of A. Cluytens. This young composer is already a fulfilment and light among French musicians. He was one of the most ardent disciples of Schoenberg, whose theories seem to suit Nigg's particular talent. Since he has performed a complete about-face and burned the books he once adored, his Concerto, based on a theme of Perigord, seems to exemplify the theories of d'Indy more than those of the 12-tone system. This work is strongly constructed, and its tonal language is accessible to all.

The second novelty offered by the Orchestre National was the public performance of the musical tragedy *Hecuba,* two acts by Serge Moreux (after Euripides), music by Jean Martinon, who also conducted. Commissioned in 1949, the drama is destined for the stage. Because of its static action, it seems best adapted for the concert hall. The action involves only a few characters, and a female chorus is used, in the manner of a Greek chorus, as commentator. The composer has adopted a principle of declamation based on the word's syllables, and the orchestra accompanies with strong accents which heighten the tragic sonority. Martinon has deliberately avoided modal formulas. Instead, he favors superimposed chords and orchestral effects. For example, the recitative of Coryphée is accompanied by a viola solo of particular effectiveness. The percussion section is used with remarkable imagination. The entire work represents an immense crescendo, whose climax is the ultimate catastrophe. The composer-conductor inspired his cast, especially the principal, Berthe Monmart, soprano of the Opera, who succeeded valliantly in a killing assignment.

■ The Greek composer, Petro Petridis, gave a concert of his own works with the Orchestre de la Société des Concerts du Conservatoire. There were first performances of his Choral and Variations and his Symphony. Written mainly for strings, the choral, based on a beautiful Byzantine hymn, keeps within the traditional harmonic limits, and the successive variations do not seem altogether consistent. The Symphony has a more Oriental character. One finds in it the Greek scale, the rhythms of popular dances, and an orchestration in which the woodwinds and percussions play an important part.

The Société des Concerts is one of those rare associations which are not afraid of revivals. With Cluytens at the helm they gave us a magisterial interpretation of "Persephone" by Stravinsky, too rarely heard in Paris, which prefers "Les Noces" and the "Symphony of Psalms." With Claude Nollier of the Comédie Française as the reader, tenor soloist Gedda, and the Chorus of the University of Paris, this great work produced a profound impression.

The preceding week the orchestra had been conducted by Ormandy, whose great qualities of clarity, minute care, and intoxicating warmth were deeply appreciated in a program of Bach, Brahms, Dvorak (Concerto for violoncello and orchestra, with Pierre Fournier as soloist). Among the other soloists engaged by the Société des Concerts, I would like to mention two great pianists: Yves Nat, who played the second performance of his own piano concerto, and Magda Tagliaferro, incomparable in Rachmaninoff's Second Concerto.

The Chamber Concerts, conducted by Oubradous, the famous former bassoon player, introduced two important new works: a Chamber Symphony written for this organization by Enesco, which follows in its four uninterrupted movements the rules of a severe and always concertante polyphony which is not impedimental to the melodic flow reminiscent of Fauré; and a week later the "Les Images pour un poète maudit" (Pictures for a cursed poet) by H. Barraud, general director of music at the Radio. The *poète maudit* is Arthur Rimbaud, and the musician chose to conjure up his personality with captivating sonorous effects. Harp, strings, and

percussion created a strange atmosphere which was a bit disturbing at times.

In chamber music, the Triptyque was equally active in presenting novelties, thanks to its active president P. d'Arquennes. We heard the Divertimento for flute and piano, a gracious, lighthearted work by Jean Français, played to perfection by Rampal and Veyron-Lacroix, two of our best interpreters. The Friends of Chamber Music, which is headed by the indefatigable Loewenguth, first violinist of the renowned Quartet of the same name, celebrated their 100th recital by presenting a program of compositions by the lamented Roger Ducasse. Iturbi and Elisabeth Schwartzkopf were also welcome visitors who filled the concert halls for their recitals.

■ The Cultural Relations Service of the American Embassy presented the American violinist Stuart Fastovsky and the pianist Karl Wingler in works by Charles Ives, Bennet, Fastovsky, and others.

■ It was announced that during our spring season an American Festival would be held. Its program:

March 31-May 15: Exhibition, presented by the Museum of Modern Art of New York. April 20-July 4: Exhibition of masterpieces of the 19th Century from American collections. May 19: The Philadelphia Orchestra, Eugene Ormandy conducting, at the Opera; also at the Palais de Chaillot on May 23 and 24. June 8-15: The New York City Ballet; also performances of *Oklahoma,* and various other American theatrical productions.

SUZANNE DEMARQUEZ

GERMANY

■ Carl Ebert, the new Intendant of the Berlin Staedtische Oper, is strikingly successful with his new productions. *Nabucco,* the first premiere of the season, has already received 25 sold-out performances and, now that Christel Goltz has returned from her triumphant "Met" debut, it has regained all its former fervor and impetuosity, which makes it likely that this opera will achieve almost 50 performances in one season—an unheard of event in Berlin operatic history.

But *Nabucco* has now provoked an earnest competitor in *Cosi fan tutte.* It is certainly the most cultivated production Berlin has seen for some years and a marvel of stylishness. Indeed, the only possible complaint is that it is sung in German. Such an outstanding performance surely justifies an exception from the general rule.

Again it has been the dominating spirit of Ebert, who was responsible for this integration. His production is a feast of delicacy and completely musicalized scenic *aperçus,* full of subtle nuances. But the same may be said of Arthur Rother's conducting. That formerly always reliable but hardly ever very inspiring man had to be seen in the pit to make one believe that it was not Bruno Walter who had transformed the members of a routine orchestra into an organism of well-selected individual chamber musicians. And to continue with these superlatives: Jean Pierre Ponnell's sets and costumes radiated a beguiling fragility with such enticing colors that one could not but hold one's breath at the sight of such beauty.

It is true that the absolute quality of the voices compares unfavorably with those of the Glyndebourne recordings or the ones to be heard in the Vienna *Cosi* cast. But it is difficult to find anywhere in Germany better singers for this formidable task than those the Staedtische Oper had cast. It was astonishing to detect brand new qualities in voices which were not entirely without faults in their solo numbers, but seemed polished in the ensembles. Singers appearing included Elisabeth Grümmer (Fiordiligi), Sieglinde Wagner (Dorabella), Lisa Otto (Despina), Ernst Haefliger (Ferrando), Herbert Brauer (Guglielmo), and Josef Griendl (Alfonso).

■ The last concerts of the Philharmoniker before their departure to the U.S. were conducted by Leopold Ludwig (the "Begleitmusik für eine Lichtspielszene," which Schoenberg had written for Berlin, and with Franz Osborn, who had not been for more than 20 years in his native city, in an elegant reading of Beethoven's G Major Concerto), Karl Böhm (the stirring Chronique Symphonique by Theodor Berger; Anton Dermota, with some Mozart arias, substituted for the indisposed Arthur Grumiaux), Wolfgang Sawallisch (Karolyi playing the second Tchaikovsky Concerto), Richard Kraus (with Désiré N'Kaoua in a performance of César Franck's Symphonic Variations), André Cluytens (his first concert centered in a performance of Mahler's "Lied von der Erde" with Margarete Klose and Set Svanholm; the second billed the D Major Concerto by Paganini, played with dreadful intonation by Ruggiero Ricci, and a thrilling performance of the Firebird Suite that brought down the house) and Herbert von Karajan.

■ Among the many recitals, Noboru Toyomasu's interpretation of Bach's Goldberg Variations stands out as a model performance.

■ Wiesbaden has now announced its plans for the May Festival. These include guest appearances of the Belgrade State Opera (with Moussorgsky's *Boris Godunov,* Borodin's *Prince Igor,* and Gotovac's *Ero the Joker*), La Scala (double-billing Cimarosa's *L'italienera a Londra* and Rossini's *Signor Bruschino*), the Venice Teatro la Fenice (with *Cenerentola* and *Madama Butterfly*), as well as performances by the Wiesbaden Staatstheater of Strauss' *Elektra* (with Astrid Varnay) and, as a world-premiere, Vogt-Kasack's *City Behind the Stream.* Ballet performances will be contributed by the troup Gojo Japanese, the Finnish State Opera Ballet and probably by the New York City Ballet.

■ The Munich Festival will last from Aug. 12 through Sept. 11. Performances scheduled are Handel's *Julius Caesar* (Aug. 12, Sept. 6), *Lohengrin* (Aug. 13, Sept. 4), *Rosenkavalier* (Aug. 14, Sept. 7), *Figaro* (Aug. 16, Sept. 5), *Salome* (Aug. 17), *Palestrina* (Aug. 18), *Frau ohne Schatten* (Aug. 19), *Meistersinger* (Aug. 21, Sept. 11), *Capriccio* (Aug. 22), *Don Giovanni* (Aug. 23, Sept. 10), *Arabella* (Aug. 24), *Elektra* (Aug. 26), *Ring* (Aug. 27, 28, 30, Sept. 1), *Entführung* (Aug. 31), *Liebe der Danae* (Sept. 3).

HORST KOEGLER

FLORENCE

■ An outstanding musical event, bound to have international repercussions, has recently taken place in Florence: the first performance of Bach's "Art of the Fugue" in its original, authentic, and unabridged form. It was a world premiere more than two centuries after the birth of the Master's last and perhaps most profound work, and the interpretation may possibly put an end to studies and discussions attempting to clarify how Bach himself wished his gigantic sequence of fugues to be heard. The old contention that the "Art of the Fugue" could not possibly be played by two hands on one piano has been disproved by the successful performance given by Pietro Scarpini, the work figuring as the one and only item on the program.

The controversy whether the "Art of the Fugue" had been written for instrumental interpretation or only as a theoretical marvel, meant to demonstrate on paper what contrapuntistic skill could develop out of one simple and unobstructive theme, has been going on since 1750, the year when Bach closed forever his blinded eyes over the last unfinished fugue of the cycle. For two centuries students have poured over the apparently abstract score and its intricate mysteries, the technique of which seems to surpass the speculative capacities of a human brain. Enthusiastic musicians have translated its contents into orchestral and chamber-music

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scores. The most diffused of them all is the one arranged by Wolfgang Graeser for full orchestra, and another by Hans Theodor David for string quartet. Editions for organ, for two pianos, and piano for four hands have been received with interest by those who wanted to reproduce in living sound the last thoughts of Bach, which hitherto could be disclosed only to musicians able to hear the mute signs with an expert inner ear. Numberless books and papers have tried to give an answer to the question: What did Bach really mean when he wrote down this music on four indeterminate staves? Death did not allow him to give an answer. Neither did it concede him time enough to finish the last quadruple fugue in which he wanted to reassume the quintessence of 18 preceding sections, which had already worked out the theme in every imaginable polyphonic variation and combination. Bach's pen stopped short, after having traced what is apparently about two thirds of this concluding fragment. Addition of the simple and moving choral melody, which the dying composer was able to dictate as his last breath, has proved the most convincing way to bring the work to a dignified close.

Until more than 200 years later, nobody has attempted the experiment of playing the "Art" on one piano. It has been reserved for an Italian musician to break the spell, and to reveal, perhaps conclusively, that this work not only *could* but *should* be interpreted on the keyboard, and that such interpretation is more likely to disclose the purity of its marvelous lineaments than any instrumental ensemble. Scarpini's version should be placed, for general pianistic study and appreciation, beside "The Well-Tempered Clavichord." The task of playing this music of nearly one and a half hours of uninterrupted duration, is enormously difficult, from the technical as well as from the stylistic and spiritual point of view. Its study requires much time, much energy, and an unflinching devotion to the whole phenomenon of Bach. It is also an arduous task to hold the attention of an average concert public, who must follow the development of 19 fugues and canons, without having been previously coached for it. When in New York last fall, Mr. Scarpini arranged an audition of the "Art" for the professors and students of the Juilliard School of Music, which was received with deep appreciation by a professionally prepared audience. This event was not publicized, because Scarpini wished to offer the result of his long study and toil for the first time anywhere in his own country. The extraordinary success of the Florence concert with an astonishingly receptive public marked a milestone in the general acceptance of Bach's most difficult and ingenious work.

GISELLA SELDEN-GOTH

LONDON

■ The world première of Michael Tippett's opera *The Midsummer Marriage* was the fifth new British opera to be produced in London during the past few months. Possibly it might have been wiser to allow a longer interval between each, but it is not easy to coordinate the different plans of Covent Garden and Sadler's Wells, and three of these London premières took place at the latter theatre. Tippett, who is 50, composes at his leisure, and for a man of his age and talents, his output to date is remarkably small. In this, his first opera, which has occupied him several years, he is his own librettist, and it is here that he has to some extent failed, owing to the obscurity and veiled symbolism of the text and subject. Tippett the composer is on a vastly different plane than Tippett the librettist. There are some magnificent moments in the music, particularly in the writing for chorus and orchestra. He is less happy in his music for the leading characters. This is hardly surprising, for with the exception of two (Bella the Secretary and her young mechanic friend), none of them really come to life, and in common with many others I found it difficult to take any considerable interest in them. If Tippett should decide in future to work on a subject with an experienced librettist (as in the case of Walton's *Troilus and Cressida*, which continues to win more friends with each repetition), his quite exceptional gifts will have far more scope than this first opera. Immense care had been expended on the Covent Garden production, and the singers (both solo and choral) and orchestra emerged triumphantly from a task that must have necessitated long and arduous rehearsals.

ANDRE KOSTELANETZ (*right*) *goes backstage to congratulate* TOSSY SPIVAKOVSKY (*center*) *and* GEORGE BARATI, *conductor of the Honolulu Symphony Orchestra, on their performance of the Bartok Violin Concerto at a recent concert by the orchestra. The occasion was also Barati's fifth anniversary as musical director of the orchestra.*

■ The Yugoslav Opera and Ballet Company, in their season at the Stoll Theatre, introduced a Croatian opera, *Ero the Joker*. Though a novelty as far as London is concerned, the opera has been heard on numerous stages in Europe and is a light and sparkling work, resembling in some degree *Schwanda the Bagpiper*. It was written 20 years ago and the composer Jakov Gotovac, who has been associated with the Zagreb National Theatre for many years, conducted. It is based on folk tunes and is an amusing and lighthearted story which the majority of the audience, who were quite unfamiliar with the language, were able to follow with ease. It is far more suited to the capabilities of this excellently balanced company, who excel in teamwork, than in the more ambitious *Prince Igor*, with which this season opened. The role of Ero was sung by Josip Gostic, a tenor of unusual power which he should how-

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ever moderate. The opera concludes with a brilliant national dance, the Kolo, and the fascinating rhythms and the picturesque costumes proved so attractive that the audiences demanded and secured a repetition.

■ Eugene Ormandy is on a welcome visit to London and is conducting the B.B.C. Symphony Orchestra in several concerts, of which the first was at the Festival Hall and the remainder at the Studio. At the Festival Hall his program was admirably balanced between the classics and those of more recent date. (Ormandy's visit with the Philadelphia Orchestra a few years ago will be long remembered, and he also conducted the Philharmonia here last summer). Weber's *Euryanthe* Overture opened the evening, followed by Samuel Barber's "Second Essay for Orchestra," of which he gave a most eloquent reading; this was followed by Beethoven's Seventh Symphony, taken at a brisk speed without any loss of clarity. After the intermission, Ormandy gave a glowing interpretation of Bartok's Concerto for Orchestra; the orchestral playing was notable for its virtuosity and emotional grandeur. Baton-less conductors are not always easy to follow at first by orchestras unfamiliar with them, but the B.B.C. players responded enthusiastically to the conductor's authority. At the Studio concerts he introduced Persichetti's Fourth Symphony, and it is hoped that more of this American composer's music will be heard here.

■ Lilian Kallir, an American pianist, made her first appearance in England at the Wigmore Hall. She is on a European tour and has played with immense success in Austria, France, Germany, and Italy, and after a visit to Holland, returns to Naples for an orchestral engagement. The first part of her London recital was devoted to the classics; Beethoven's Sonata in F-sharp (Op. 78) was played with warmth of feeling and technical assurance, but it was in the Brahms-Handel Variations that she proved beyond doubt that she is a young artist of the highest distinction and should have a fine career. Later items were Bartok's early Sonatine and a Toccata by Hugo Kauder, an effective work of 1942. Miss Kallir concluded with Chopin's A-flat Waltz and Barcarolle, which were played with unusual delicacy and flexibility of touch.

■ Lisa Della Casa gave her first London recital at the Festival Hall. This attractive singer made her debut in England as the Countess in *Figaro* at Glyndebourne and came to Covent Garden later in the Munich Company season during the fall of 1953, when she appeared in the name part of Strauss's *Arabella*. Her beauty, voice, and artistry created an indelible impression. She commenced her recital with two arias from Handel's Opera *Guilio Cesaré*, which she sang with nobility and sensitive expression; a Brahms group followed, in which this singer was below her best (she lacks the dark tone, for instance, for "Von Ewiger Liebe," and it was only in the lighter "Staendchen" that she revealed the fluency of her style). After some Mozart Operatic Arias she sang a Strauss group, including the Four Last Songs, which, in spite of the eloquence of Mr. Gerald Moore's accompaniment, lost considerably without the orchestra and failed to make their usual profound impression. Among the other Strauss items were "Einerlei" and "Schlechtes Wetter," which Miss Della Casa sang with exquisite variety of tone color and warmth of expression.

■ The N. Y. Philharmonic-Symphony Orchestra will give two concerts at the Festival Hall early in October (after their engagement at the Edinburgh Festival) under the management of Harold Holt Ltd. The conductors will be Mitropoulos and Cantelli. This will be the first appearance in London of the Orchestra since the early 1930s, when Toscanini conducted.

ARTHUR NOTCUTT

WILLIAM STEINBERG, *Musical Director of the Pittsburgh Symphony Orchestra, left for Europe on Feb. 13 to conduct 16 concerts with 6 orchestras in 5 weeks. The orchestras are: Nordwestdeutscher Rundfunk in Cologne, the Orchestra Del Maggio Musicale in Florence, the Société Philharmonique in Brussels, the Philharmonia Orchestra and the BBC Symphony in London, and the Museums Orchester in Frankfurt. He returns to the U. S. in March for the final concerts of the Pittsburgh season and the Orchestra's late spring tour.*

Stokowski To Conduct Abroad During Summer

Leopold Stokowski will again tour Europe this summer, visiting Italy, Germany, and Austria. He will give two concerts in Rome with the Academia Nazionale di Santa Cecilia on April 24 and 25. A performance of Beethoven's Ninth Symphony with the Orchestra and Chorus is scheduled, and one concert with the Radio Italiana on April 30 featuring Carl Orff's "Carmina Burana." On May 6 and 8 Stokowski will conduct the Radio Italiana Orchestra in Torino.

He will conduct contemporary music concerts, including important American works, on May 15 in Baden-Baden with the Sudwestfunk Orchestra, and on May 20 in Stuttgart with the Sueddeutscher Rundfunk Orchestra. He will conduct the Hessischer Rundfunk Orchestra in Frankfurt-Am-Main on May 31, and the official opening concert of the Vienna Festival, with the Vienna Philharmonic Orchestra, on June 5, giving a second concert on June 11.

Sandor Touring Central America

Pianist Gyorgy Sandor has been on a recital tour of Central America since early January. In Baranquilla, where he was engaged for the celebration of the 50th anniversary of the Musical Society, he played the Chopin F Minor Concerto as well as solo piano works at the Festival Concert.

Sandor returns to the United States in March to fill several engagements in the East, but is planning another South American tour for the summer and, later, a tour of eastern Europe and the Middle East.

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HERE and THERE

■ Everybody but everybody is asking "Did you hear **Milanov's** Tosca?" Bouquets and plaudits are being showered on handsome Zinka who took over for an ailing Aida at a few hours' notice *sans* rehearsal and gave one of the most exciting "firsts" of her career here as well as one of the best of the season's performances. Absolutely lovely and luscious vocally, with the floating pianissimos and dramatic fire of her most felicitous singing, she gave the role the necessary impact in appearance and action. The "Met" masterminds decided, when the Aida reported "indisposed," to offer the SRO audience another thriller. And the choice was a happy one. Congratulations to all, and particularly to the smart people who had tickets.

Newcomer to the local concert scene, EWAN HARBRECHT, *is shown guest-soloing with the American Symphony of New York under Enrico Leide's baton at the Brooklyn Academy of Music. Heard recently at the Redlands Bowl Festival, with the Los Angeles Light Opera, and as soloist in Stravinsky's "Les Noces" (also L. A.), the attractive soprano made her concert debut last season in Milan, Italy, where she will again appear during her forthcoming European tour.*

■ A fine array of talent appeared in the final concert of the two-week WLIB Festival of Negro Music and Drama. Listed were **Fred Thomas,** a Metropolitan Opera Auditions of the Air winner; young **Philippa Schuyler,** just returned from triumphant tours of Europe and South America; **Charlotte Holloman,** whose Town Hall recital was a high point of last season's programs; and other outstanding artists. During the Festival, which closed Feb. 12 at Steinway Hall, 125 specialized events were presented, four public concerts, including a "Gospel Train" program, a Jam Session, and salutes to Broadway shows *House of Flowers* and *Mrs. Patterson*, in recognition of the contributions of Negroes to American cultural artistry.

■ A tape recording of the history of the development of the Postal Service in the United States as preserved in two folk songs ("The Poney Express" and "The Railroad Cars Are Coming") sung by **Dorothea Dix Lawrence** have just been acknowledged by the Postal Museum of Stockholm, Sweden. This was a commitment assigned to Miss Lawrence during her recital tour of Scandinavia in July 1954. To her singing, Miss Lawrence added the story of the historical significance of the songs. Lyrics and music were adapted and arranged by Walter L. Rosemont. Quote from the Stockholm Museum's letter reads: "It is splendid!"

■ A spate of news releases from the **New York City Opera** at City Center gives the names of 13 new singers on the roster: **Lois Hunt, Bernard Green** (winner in the Talent Search), **Emil Markow, Morley Meredith, Adelle Addison, Josephine Asaro, Marjorie Gordon, Mija Novic, Margery MacKay, Barry Morell, Gilbert Russell, David Aiken, Dr. Philip Bond** (a winner of the American Theatre Wing Award). Returning to the list are **Gloria Lind, Adelaide Bishop,** and **Rosa Savoia** (who will be remembered under her maiden name of Rosa Canario). **Emerson Buckley,** of the Miami Opera and formerly Musical Director of WOR and Mutual Broadcasting, and **Everett Lee,** young negro conductor, have been added to the baton roster. Mr. Lee will be remembered for his direction of standard operas here as well as for his fine "Carmen Jones" and Broadway's "On the Town."

John Butler returns as choreographer for the spring season and will provide dance sequences for Nicolai's "Merry Wives of Windsor" and Donizetti's "Don Pasquale" plus new routines for "Tales of Hoffman" and "Faust." **Salvatore Baccaloni's** appointment as Special Artistic Advisor for "Don Pasquale" is a surprising but pleasantly promising announcement.

The eminent director of the New York City Opera, **Joseph Rosenstock,** was presented with the Schiller Plaque, the highest honor awarded by the Municipality of Mannheim, Germany. A city-wide commemoration and celebration accompanied the ceremonies recognizing Dr. Rosenstock as one of Mannheim's most distinguished sons. A highlight of the 175th anniversary of the founding of the National Theatre Orchestra was the concert series conducted by Rosenstock at this time.

Young violin virtuoso RUBEN VARGA, *returning from a successful tour of Europe and Israel, brought back with him the coveted Sgambati gold medal (an award given him in Italy for exceptional artistry), a press book filled with enthusiastic reviews, and candid shots of entertainments arranged in his honor in Israel at the home of the President and other notables. Following his Town Hall recital of Feb. 27, Mr. Varga left on a cross-country tour; later in the year he will be heard in South America and Europe.*

■ News in brief: **Efrem Kurtz,** guest conducting the Israel Philharmonic Orchestra, has selected Shostakovich's Tenth Symphony as the major work on his initial program, the first time this composition has been presented in the Eastern Hemisphere, outside of Russia. . . . **Maurice Wilk,** eminent violinist, and his charming wife, announce the birth of a son, who has been named Christopher. . . . Just returned from tour dates in South America and around the United States, violinist **Ruben Varga** gave a recital in Town Hall on Feb. 27, featuring the Brahms D Minor Sonata, Bach's Partita in E, his own "Capriccioses," and works of Villa-Lobos, Starer, Wieniawski, and Bizet-Waxman.

■ Three concerti by contemporary composers will receive premiere New York performances with soloists **Anahid Ajemian,** violinist, and **Maro Ajemian,** pianist, with a new chamber ensemble called The Music '55 Orchestra. The program, appropriately titled Concerti for Two, will be heard March 9 in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. A double concerto written especially for the Ajemian sister by Spanish composer-conductor **Carlos Surinach,** will have its world premiere on this occasion. Another "special" will be the **Ernst Krenek** double concerto written in 1950 for the Ajemians and introduced by the gifted artists at the Festival of Contemporary Music in Donaueschingen, Germany, in 1951. A violin concerto recently found among the manuscripts of the late Kurt Weill by the composer's widow, **Lotte Lenya,** will add interest to the program.

SCHOOL NEWS

By GID W. WALDROP

Boston Offers Master Classes Under Distinguished Musicians

Master classes and special courses under distinguished visiting and resident musicians have been made available to special students at the Boston University College of Music for the second semester.

Now in its fifth year, the master class in concerto preparation will be given by Arthur Fiedler, renowned conductor of the Boston Pops and Esplanade Orchestras. This class gives advanced performers in all solo instruments coaching from the standpoint of the conductor. Entrance as a performing member is by recommendation or by audition.

Two leading Boston concert-artists will direct a master class for pianists. Heinrich Gebhard will be in charge of six two-hour sessions devoted to the standard piano literature. Two auxiliary sessions under Jules Wolffers, associate professor of piano and piano pedagogy at Boston University's School of Fine and Applied Arts, will be devoted to contemporary works. As in all the master classes, teachers and non-performing members will be accepted at reduced fees. Performing members are accepted on recommendation or upon audition.

In the vocal field, the leading accompanist-coach, Paul Ulanowsky, will intersperse his many tours with seven visits for repertory coaching for advanced singers.

Chicago School Notes

Donald Stroup, teacher of piano at the Chicago Conservatory of Music, was recently presented on the Faculty Recital Series in a program featuring works by Bach, Beethoven ("Waldstein" Sonata), and Chopin.

Fred Schmidt, pupil of Maxine Stroup of the Chicago Conservatory, appeared during January in leading roles with the Roosevelt College Opera Workshop—as Don Jose in *Carmen,* and Fenton in *Falstaff.*

N.M.E. Regional Conferences

The 1955 regional conferences of the National Music Educators are scheduled as follows: Eastern conference, Boston, Mass., Feb. 25—Mar. 1, North; Central conference, Cleveland, Ohio, Mar. 5-8; Southern conference, New Orleans, La., Mar. 25-29; Southwestern conference, Hutchison, Kansas, Mar. 13-16; Northwest conference, Eugene, Organ, April 13-16; California-Western conference, Berkeley, Calif., April 13-16.

Illinois Contemporary Festival

Reflecting the high standing of American composers in contemporary music, the University of Illinois School of Music has announced that 14 of the 30 musical works to be performed in the University's 1955 Festival of Contemporary Arts are by native-born Americans. Eight of the remaining works are by composers from abroad who now reside in this country.

This year's Festival program opened Feb. 25 and will continue through Apr. 3. Among the Americans represented are three University of Illinois composers—two from the music faculty, and one a graduate student in music.

Bard Campus Turned Over To Youngsters for Summer

Musically talented boys and girls, aged 8 to 16, will have the unusual privilege of living and learning on a college campus this summer. Bard College, Annandale-on-Hudson, New York, 90 miles from N. Y. C., will be the host to a project called "Music Land" for a session beginning July 5 and ending August 30. It is hoped that this project will meet a long-felt need, whereby gifted students may have an outdoor summer holiday without interrupting their musical training.

The 70 youngsters, who will be selected by audition for this special group, will be able to continue their musical education throughout the summer while associating with others of mutual interests, and to participate in a full summer camp program. All the college facilities for living, instruction, and recreation have been turned over to the project—modern dormitories, theatre, concert hall, record library, dance studio, indoor gymnasium, athletic fields, tennis courts, outdoor pool, and 775 acres of beautiful campus.

"Music Land" will be under the direction and personal supervision of Guido Brand, distinguished musician who now heads the New School of Music. Artists and teachers of international repute have been chosen to assist him this summer.

RECENT PRIZEWINNERS

■ A Yale student and the mother of four children divided honors in the finals of the Connecticut Young Artists competition. Both come from New Haven. They are Mrs. Blanche Porto, 27 years old, a mezzo-soprano, and Richard Owens, 24, a student at the Yale School of Music.

The plan had been to pick only one winner, as was done last year in the first of these competitions, but the judges could not decide between these two and ended by selecting both. Each will receive a paid engagement in one of the four concerts the sponsoring organization, the Connecticut Valley Music Festival, will put on this summer in Deep River.

ROSS LEE FINNEY *(right) discusses his new Piano Trio with Rose Marie Grentzer, Sigma Alpha Iota's Director of American Music Awards, during a recent Ann Arbor conference. The work was premiered by the Albeneri Trio in February at the Library of Congress in Washington, D. C.*

■ Ethel Glenn Hier, composer-pianist and teacher in New York and Connecticut, received the 1954 composer's award by the Ohioana Library Association. The citation ceremony and a program of Miss Hier's compositions took place in Columbus on the occasion of the 25th anniversary of the Ohioana Society. Miss Hier was presented by Mrs. Gaillard B. Fuller of the National Federation of Music Clubs, and was honored by the Delta Omicron national professional music fraternity in a group of her songs.

■ Mr. Charles Haubiel (ASCAP) of New York City won the Mendelssohn Glee Club Fourth Annual Award Contest with his original composition for male voices, "The Revolt of the Hills." Mr. Haubiel is a well-known composer who has won numerous prizes. Judges of the music were: Dr. Douglas Stuart Moore, Dr. Theodore T. Fitch, and Dr. George Mead. The Mendelssohn Glee Club will soon premiere the winning number.

CONTEST ANNOUNCEMENTS

■ The Mu Phi Epsilon Original Composition Contest for 1955 has been announced by the chairman, Miss Norma Lee Madsen, National Second Vice-President. All contestants must be members of Mu Phi Epsilon. The contest consists of three divisions: (1) The Mrs. H. H. A. Beach Memorial Award; (2) Chamber works and Short Works, open to undergraduates only. (3) Orchestral, Chamber and Short Works, open to all other members of Mu Phi Epsilon, including Alumnae, Graduate Students, and Faculty.

During the year 1955, Mu Phi Epsilon will conduct a Musicological Re-

search Contest among its members. This contest, organized for educational purposes, strives to encourage the study and growth of musicology in all branches and to further the cause of music. It is the policy of Mu Phi Epsilon to secure the finest musicologists in the country to act as judges, so that we may have the most complete and honest evaluation of the theses submitted. Two cash prizes will be awarded if, in the opinion of the judges, any of these theses merit the awards. First prize—$100; second prize—$50.

■ A $1000 fellowship to assist younger composers in graduate study has been established at the Yale University School of Music. The grant will be awarded for the first time during the academic year 1955-56.

Men or women who have received a Bachelor's degree in either music or the liberal arts may apply. Preference will be given to those who are not over 28 years of age. The award will be based primarily upon the quality of three or more compositions written by the applicant, which must be sent to the School of Music before April 1 of this year. In addition to its regular scholarship aid program, the Yale School of Music annually awards more than $10,000 in prize scholarships and fellowships to students enrolled in the School.

■ The Delta Omicron Composition Contest is open to all women composers, and is for an unpublished choral composition for women's voices. The winning composition will receive its first performance at the national conference of Delta Omicron in 1956. Judges are Dr. Alexander Tcherepnin, Dr. E. Nolte, Vincent Persichetti, and Gardner Read. For further information address Lela Hanmer, American Conservatory of Music, Kimball Hall, Chicago, Ill.

■ The May West Owen Composition Contest for patrons and patronesses of Delta Omicron will be judged by Dr. Rudolph Ganz, Dr. Leon Stein, and Jean Boyd. This competition is for a trio—piano, violin, and cello—and the first performance will be given at the 1956 National Conference. Director of the contest is Marion Morrey Richter, 31 Bradford Road, Scarsdale, N. Y.

■ Young musicians interested in entering the contest for two $500 scholarships to the Music Academy of the West should register immediately. Repertoire requirements will be sent at once, giving the applicant time to prepare the works for the preliminary auditions in March or April. Information can be obtained from Russell L. Craft, Scholarship Chairman, 906 Gretna Green Way, Los Angeles 49, or by telephone, ARizona 3-8707 between 6 and 7:30 p.m.

Each winner will be entitled to attend the two-month summer semester at the famed Academy in Santa Barbara, with all tuition and living expenses paid. The Santa Monica Civic Music Guild offers the scholarships in conjunction with the Academy, and anyone between 16 and 29 is eligible.

■ The 24th Kate Neal Kinley memorial fellowship in fine arts has been announced by the University of Illinois, offering $1300 for a year of advanced study in the United States or abroad. The award may be made in any branch of art or music, or in architectural design or history. Application data is available from Dean Allen S. Weller, College of Fine and Applied Arts, University of Illinois, Urbana.

■ A prize of $1000 is being offered again this year in Los Angeles for a new, unpublished composition for orchestra. The Women's Committee for the Los Angeles Philharmonic Orchestra is making the grant available to a composer between the ages of 20 and 35, native American, who has studied in "an accredited school or with an accredited teacher." In addition to the cash, the winner will receive a performance by the orchestra under Alfred Wallenstein.

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THE DANCE

By ROSALYN KROKOVER

■ The spring season of the New York City Ballet, about a month in length, started on Feb. 16 with a rather strange opening-night program at the City Center of Music and Drama. Nothing solid was presented, and the audience saw the lighter side of the company, what with a bill consisting of *Con Amore, Fanfare,* the Minkus-Balanchine *Pas de Trois* and *Western Symphony.* The latter, it had been rumored, was to be presented in full costume, but when the curtain went up the dancers were against a bare drop and were dressed as they had been at the premiere last season. Before the New York City Ballet closes its current engagement, the decor and costumes probably will be ready.

Some fine dancing was seen on opening night. *Con Amore,* with choreography by Lew Christensen set to three Rossini overtures, is a pleasant romp with some ingenious moments. It's like a flashy virtuoso piece by Liszt placed near the end of a piano recital—all flash, brilliance, and virtuosity. It can fall flat if not done with the requisite flair. Fortunately for all concerned, it had that flair.

The dancer who caused most of the excitement was young Jacques d'Amboise, a sturdily built, tall lad, light as a cat, who can get a few yards in the air and hover there. With all of his elevation, though, and with all of his undoubted brilliance, d'Amboise is at a stage in his career where he must really buckle down to hard work. Right now he has some bad habits and gaucheries—poor head and neck movement, frequently awkward placement of shoulders, a general lack of line and discipline. A splendidly disciplined athlete and acrobat, yes; a *danseur noble,* no. He is potentially the best male dancer of the company, and it is to be hoped that whoever is in charge of artistic matters at the ballet will take him more closely in hand.

Patricia Wilde and Melissa Hayden (the latter returning to the company) danced the other leading roles. Wilde remains an exceedingly strong dancer, one who dots her choreographic "i's" and crosses her "t's" with sheer finality. She leaves the onlooker with the comforting feeling that nothing can go wrong; and, with her, nothing ever does. It also was good to see Hayden again. She too is a more than competent dancer, and she has a high personality quotient.

Fanfare, which uses about everybody in the company, received its usual stunning presentation, though it must be said that some of the humor of Jerome Robbins' choreography wears a little thin after a while. Passages of straight dance alternate with moments of outrageous slapstick; and while a clever mimic like Todd Bolender, who has a perfect sense of timing, can create a furore among the gayer members of the audience, the essential taste of many of the capers in *Fanfare* remains open to question.

As usual, it was the classic *pas de trois* that brought down the house. Patricia Wilde, Tanaquil LeClercq, and Andre Eglevsky were the participants. Each danced superbly. It was Eglevsky to whom the honors went, as far as the audience was concerned, with a magnificently executed series of cabrioles. *Western Symphony* had as its leading dancers, Diana Adams, Herbert Bliss, Melissa Hayden, Nicholas Magallanes, Carolyn George, Todd Bolender, Tanaquil LeClercq, and Jacques d'Amboise. Nearly all of these dancers had created their respective roles. Leon Barzin conducted all of the ballets on the program.

The company appears to be in fine shape. Naturally Maria Tallchief is missed. A dancer of her stature cannot but leave a void on her departure. But the ensemble remains unimpaired, the corps de ballet is superior, and the solo dancing is of high calibre. Most of the repertory, of course, is Balanchine or Balanchine-derived, and there is not a single artist with the company who is not well trained in that idiom. Thus, among other things, there is stylistic uniformity.

■ Helen "Mahealani" Williams is an attractive, tall, statuesque dancer who concentrates on the dances of Hawaii. She made her first New York appearance at Carnegie Recital Hall on Feb. 17. It was in the form of a lecture demonstration; and since Miss Williams has a gift for timing and a sense of theatre she held her audience's interest throughout. She keeps things moving without a break for about an hour and fifteen minutes—no intermission. Most of her changes are on stage, she herself operates a phonograph in full view of the audience (somewhat of an innovation), and she manages to convey her love of the people and customs of the Hawaiian Islands. Her commentary is full of bits of interesting historical information and is not devoid of humor. This is a charming, informative program for intimate settings.

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Here are some of the statistics on the fifth edition of *Grove's Dictionary of Music and Musicians*: nine volumes; 8,398 pages; $127.50 the set; published in New York by the St. Martin's Press; edited by Eric Blom; handsomely bound in blue.

And now let's get down to business. Nearly every reviewer has demonstrated his knowledge by citing errors and omissions. Well, there *are* many errors and omissions; there were bound to be, in a work of this scope. But were there bound to be so many? Here again one must sympathize with Editor Blom. Many of the entries have been completely rewritten, and the editor (by the way, Eric Blom is one of the omissions; why the anonymity?) necessarily had to take the word of contributors. But one has the uneasy feeling that some of those contributors were unwisely chosen.

The cast of the Dictionary is strongly conservative, leaning heavily on the great figures from Bach onwards. Musicologists will complain—have, indeed, already loudly complained—that some of the major baroque and early figures have come off very shabbily. Modernists will complain—and they too already have lifted their voice—that the 20th Century is treated with an implicit suspicion by some of the contributors.

In some respects, Blom has taken the wind out of anticipated criticism by a frank statement in the preface that a large amount of national selectivity was used. "After all, though Grove's gives information on an international scale, it is in the first place an English work. There is no reason why other countries should not produce similar works, and if they do, they will no doubt give more than ample space to their own artists..." Thus the prominence in *Grove's* of minor British figures, to the exclusion of some major foreign ones. It is rather disconcerting to note that in so major a work of reference the names of such tremendous pianists as Barere or Lhevinne are omitted, whereas those of many second-rate British artists abound.

Grove's, as expected, is very strong on the composers whose work form the bulwark of the repertoire. There the writing is fine, the complete lists of works are condensed in tabular form (those on Mozart and Liszt are magnificent; *Grove's* even gives all of the Einstein numbers as well as the Köchel), and the bibliographies are generally (not always!) carefully selected and up to date. There are other many strong features about the new *Grove's*. The section on folk music, broken down country by country, is virtually a book in itself, and the section on Libraries and Collections is exceptionally thorough. There also is a comprehensive list of periodicals the world over (though *Grove's* errs badly when it says that *Musical Courier* was founded in Philadelphia). Extremely interesting and useful are the sections devoted to ornaments and ornamentation, which explain and illustrate with musical examples such items as Nachschlag, the varieties of mordents, inverted springer, pincement, half shake, and about a hundred others. Another fine idea is the tremendous chrononology at the end—a year-by-year series of entries from 1400 onward.

In short, *Grove's* remains the most thorough musical dictionary in the English language, and in many respects the most readable. Blom has tried to preserve the individual flavor of the original and he has largely succeeded. He himself is responsible for the editorial format and certain points of phraseology that occur through the nine volumes. *Grove's*, with Blom carrying the banner, is engaged in a constant fight against foreign, un-English terminology (or, more properly, what Blom considers foreign, un-English terminology). He mentions, in the preface, the insidious infiltration of English musical terminology by foreign-born musicologists. Thus the term "dodecaphony" is held up to scorn. The excellent Harvard Dictionary of Music is described as "most valuable . . . but for a work in English it is too largely a dictionary of German musical terms and unfortunately insists on the new German-American musical terminology." Blom will have nothing to do with twelve-tone music; it is "twelve-note" music. He makes a big thing out of the difference between "note" and "tone." After which, it is disconcerting to read in *Grove's*, more than once, that a certain musician "is domiciled" in New York, rather than "lives in New York." What happened to Blom's editorial, English-scented pencil here?

One thing about the new *Grove's* that makes me very unhappy are the frequent critical comments inserted about living artists. Description is one thing, criticism another; and does criticism of an artist have any place in a work of reference? Let's just have the news, please! Some of the critical comments that are present, anyway, are highly debatable, if not actually dead wrong. Thus we are told that Gina Bachauer "is not at her best in the works of composers like Chopin or Debussy." What nonsense! Lotte Lehmann, says *Grove's*, "excelled in Schumann rather than Schubert." Such a statement leaves one actually speechless. And in many cases the critical comments are downright condescending. Take this, about Louis Durey: "The undoubted poetry of his work is often ultra-refined and precious, and cannot appeal to humanity at large, but there is no telling how he would have developed had he continued to be productive." So I see that this side of the Atlantic has no monopoly on critical stupidty.

And surely some of the items in the new *Grove's* could have been brought up to date. There is no mention that Lotte Lehmann ever sang at the Metropolitan Opera; Olin Downes is still conducting the Metropolitan Opera broadcasts (or so it says in *Grove's*); the Matzenauer entry implies that she is still singing at the Metropolitan. The entry on Novaes (her name is misspelled as "Novais") is insultingly short. And so on.

I suppose anybody could go on in this vein, citing chapter and verse. But there is one more little item I cannot refrain from mentioning. On page 617 of Vol. 5, mention is made of "the Johnsonian masque." This in an English publication? O rare Ben Jonson! After which, let me go on record as stating that, despite certain flaws, *Grove's* remains the most comprehensive and valuable dictionary of music in the English language, and that no literary critic, writer on music, or any music lover who has $127.50 to spend, can afford to be without it.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

ABBOTT LEE RUSKIN, *winner in the Guild Prodigy Class of the Recording Festival, is shown with his teacher Rosina Lhevinne and Thomas Scherman, Conductor of the Little Orchestra, on the occasion of his performance of Mozart's A Major Concerto at a Children's Concert by the Little Orchestra.*

40,000 piano pupils will play in auditions for judges this year throughout the U.S. This "takes some doing" in Guild Headquarters in Texas. Do the teachers everywhere appreciate all that the Local Chairmen in each of the 500 centers must do to make the auditions possible? The chairman finds a place where auditions can be held (sometimes a heartbreaking task), makes hotel reservations for the adjudicator, places announcements or stories in local newspapers, and finds dependable monitors. The answers to most questions pertaining to the Guild are in the syllabus. Study it and try to avoid unnecessary phone calls to your local chairman.

Pianists from the studio of Carl Friedberg giving New York recitals this season are: Richard Thenebe, Anthony Kooiker, Tully Mosely (Town Hall), Marienka Michna and Catherine Carver (Carnegie Recital Hall); Leonard Hungerford, soloist with the Teaneck (N. J.) Symphony; and William Masselos on the Princeton Major Series.

Charles Adams, son of Mrs. Shirley Adams (Guild chairman in Berkeley, Calif.) has just returned from England. He is pianist of the San Francisco Chamber Music Group, which will give recitals at San Francisco State College in March, April, and May.

Edwin Hughes' pupil, Ronald Hodges, was soloist with the Nutley (N. J.) Symphony. Twelve-year-old Lorraine Gaal, who studies alternately with Mr. Hughes and his assistant, Alberta Childs, was soloist with the Pittsburgh Symphony, Steinberg conducting. Dorothy Bullock is giving a recital at Warren, Pa.; another for the Leschetizky Association in New York; at Finch College, N. Y.; and on WNYC, March 11.

Alfred Mirovitch gives two lectures at the University of Michigan, Mar. 7 and 8; at Concordia College, Indiana, Mar. 9 and 10; a recital and two lectures at Arizona State Convention of MTA in Tucson, Mar. 20 and 21; and a recital and lecture at Odessa, Texas. On May 2 and 3 he will appear at the National Convention of Catholic Music Educators in Louisville, Ky.

Hazel Griggs has been engaged to give a course in Methods and Materials at Manhattanville College.

Mrs. Kingsbury Norton presented Marsha and Jean Cox in a two-piano recital at the Friday Musicale Auditorium in Jacksonville, Fla.

Paul Hickfang, baritone, and Robert Carter, pianist, gave a recital at East Carolina College in Greenville. In March Mr. Carter appears for the Southern Division of MENC in New Orleans, and will give a program on the Raleigh station WPTF.

Clarence Adler is speaking for the Philadelphia Music Teachers this month.

Bernard Kirshbaum's annual course for Camp Counselors begins Apr. 6.

Gladys Posselt Ondricek announces that her pupil, Andrew Heath, will give his debut recital at Jordan Hall in Boston on Mar. 1. He will feature a new sonata written for him in Vienna by Reichardt-Grammate, and a work by Irving Fine of the Harvard Music Faculty. Sona Aronian and Evelyn Bergstrom (Guild Artist Diploma winners of Mme. Ondricek) are each booked for solo recitals at the Isabelle Gardner Museum, Boston. On Mar. 2 Miss Bergstrom will accompany Charles Castleman, violinist, at Carnegie Hall.

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PUBLISHERS' MART

By J. KENNETH WILSON

Music for Violin and Piano

■ The works of Georg Philipp Telemann have been too often neglected. During his lifetime, he was considered the equal of J.S. Bach. The Six Sonatinas for violin and harpsichord have been arranged by the editor, the well-known violinist Louis Kaufman, for violin and piano from the violin and figured bass parts of the first edition. This is the only complete edition of these works now available to the public. Mr. Kaufman has endeavored to realize the figured basses in a manner suitable for the piano as well as the harpsichord. The editing has been done with a careful hand. The original figured basses have been retained for those performers wishing to utilize their own ingenuity. *Boosey and Hawkes, N. Y.* ($1.50) complete).

■ Leon Kirchner's "Sonata Concertante" for violin and piano is a very recent work which was premiered in Carnegie Hall by Tossy Spivakovsky, with the composer at the piano. The work is in one-movement, but offers a great number of contrasting sections. The melodic contours and the harmonic texture are contemporary in character; the violin part is particularly lyrical and at times romantic. This is not an easy composition to perform as there are difficult passages for the violin, especially some of the double-stopping, and rhythmic complexities in the piano part. Only highly accomplished performers should attempt Mr. Kirchner's Sonata. *Mercury Music Corp., N. Y.* ($5.00 complete).

■ G. Ricordi and Company have recently made available their collection of C.P.E. Bach's Sonatas for Cembalo and Violin. These contemporary editions have been arranged by the scholar Hugo Ruf. There seems to be a minimum of editing, and we should say, to the credit of the editor, that the works appear very nearly in their original form. Of the ten sonatas available, only two have been made available to this reviewer, the D Major and D Minor. Judging from these samples, we should say that these Sonatas are most attractive, not too difficult for the performer, and would make excellent recital material. *G. Ricordi & Co.* ($1.00 each).

For Brass and Organ

■ Three items chosen from the works of J.S. Bach and edited by the well-known organist E. Power Biggs are available for the combination of organ and brass instruments: (1) Three Wedding Chorales for Organ and Two Trumpets, (2) Two Fanfares and Chorale for Three Trumpets and Tympani, (3) Two Christmas Chorales and Doxology for Organ and Two Trumpets. The organ is excellent in combination with brass instruments, and these items are recommended for church services and especially for church musicales. *Associated Music Publishers, Inc., N. Y.* ($1.00 each).

For Bassoon and Piano

■ Alvin Etler's Sonata for Bassoon and Piano is an excellent addition to the available material for this instrument. (There seems to be a lack of good music for the bassoon from contemporary composers.) The sonata is in four movements (slow, fast, slow, fast), is lyrical in style, and offers no real complexity for either bassoonist or pianist. There is no great harmonic imagination in the work, but it is nevertheless a worthwhile addition to the small amount of material available for this instrument. *Associated Music Publishers, N. Y.* ($3.50).

Baroque Music for Flute and Oboe

■ It is good news that so much of this music is being made available at this time. This Ricordi collection includes four C.P.E. Bach Sonatas for Flute and Basso continuo (G Major, B Major), one for Oboe and Basso continuo (G Minor), and one for Flute and Cembalo (D Major). These editions from editors Gustav Scheck and Hugo Ruf appear with a minimum of editing, with a great deal left to the performer's interpretative powers. The collection also includes two Handel Sonatas for Oboe and Basso continuo (C Minor and G Minor) and a suite in G Major for two Flutes by Michel De Le Barre. This collection is a worthy addition to the chamber music catalog. *Ricordi & Co., N. Y.* ($1.50).

Sessions Completes Four Commissioned Works

Roger Sessions has completed four major compositions during the past year, all of them commissioned works. The "Second Idyll of Theocritus," for soprano and orchestra, will be performed some time next season by the Louisville Symphony Orchestra. The Third Symphony will be performed by the Boston Symphony Orchestra, a Concerto for Piano and Orchestra by the Juilliard School of Music, and a Mass for Unison Voices and Organ by the Kent School. Mr. Sessions has also found time to work on a new opera, *Montezuma,* and to supervise the production of his first opera, *The Trial of Lucullus,* this spring at Princeton University. These new works will be published by E. B. Marks.

Teaching Music to the Young

For those wishing to initiate boys and girls of nursery school age into the strange and wondrous world of song and rhythm *How To Help Children Learn Music* by Madeleine Carabo-Cone and Beatrice Royt is the practical talisman. Lucidly written, the book contains an assortment of games aimed at the comprehension of such basic elements of music as treble and bass staff, clefs, musical notation, rhythmic units, intervals, key signature, scales, keyboard set-up, sight-reading, etc. These games are ingenious in their origin as well as in their re-creation, which require patient preparation but utilize materials that are inexpensive and easily rigged up. The "debutante" teacher can gain valuable hints to assist her with the problem of teaching music to little human beings too young yet to suspect the rewards of music but old enough to enjoy it for its own sake. Intent on captivating the child's fancy to music, the authors have created a musical 3D perspective by means of a physical-intellectual approach as in the instance when the music staves instead of having to be deciphered by mental ordeal are chalked on the floor, with the children having to walk and skip to music accompaniment from line to space, line to line, space to space, identifying each, all with conceivable fun.

Undoubtedly, some will consider this book too sugar-coated and distilled, as each musical element is stripped to its bare essential. And while the age range of 6-12 years may be held in dispute, the innocent treatment of certain subjects has been accomplished along with an introduction to the complexities of music in a most refreshing manner . G. A.

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MUSICAL ACROSTIC No. 13

Prepared by CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A. 1 120 100 12

B. 19 69 169

C. 136 157 92 140 150 106 41

D. 110 165 114 123 179

E. 185 5 83 128 171 146 118 25

F. 142 121 35 119 132

G. 54 102 13 15 27 50 91 177 131 152 62

144 60 81 43

H. 85 37 74 186 104 26 71 99 112 182 3

95 45 66 176 117 6 164

J. 96 48 170 115 76 116 36

K. 109 133 153 10 149 23

L. 98 188 70 8 29 55 162 82

M. 57 160 38 9 183 58 34

N. 31 158 67 17 39 130 87 105 175 181 108

4 167 24 127

P. 18 2 161 151 90 138

Q. 49 40 22 59 33 77 65

R. 68 53 32 89 101 172 145

S. 64 125 75 21 139 73 187

T. 93 178 189 51 56 159 42

U. 46 129 84 141 61 147 30 86 113 122

V. 7 14 135 88 190 168

W. 174 16 184 47 78 156 134 124

X. 80 107 166 154

Y. 79 173 28 180 111 11 163 97 72 52

44 94 148 143 20 137 103 63 155 126

DEFINITIONS

What Jesus did in title of composition by Billings

German song writer (1819-1895)

First name of Mozart's father

Author of "Essays in Musical Analysis"

Sections of fugues

Author of "Music in the Middle Ages"

J. S. Bach's son who was a friend of Mozart (first two names)

A "Latin Comedy" by Mozart (1767) (3 words)

Character in "Don Giovanni"

Warn out; exhausted

Mozart's birthplace

Designation of the Mass frequently ascribed to Mozart

Triple time; literally "uneven time" (Ger.) (2 words)

Scholarships for American students in England

A cleaning fluid derived from petroleum

One who revels in beauty

Nourishes again

A waltz by Liszt

Designation of a Handel oratorio

Friend of Goethe, teacher of Mendelssohn

Frequently sung choral composition by Mozart (2 words)

A stroke on the snare-drum

Opera by Mozart (4 words)

1A 2P 3H 4N 5E 6H 7V 8L 9M 10K 11Y 12A 13G 14V

15G 16W 17N 18P 19B 20Y 21S 22Q 23K 24N 25E 26H 27G 28Y 29L 30U 31N 32R

33Q 34M 35F 36J 37H 38M 39N 40Q 41C 42T 43G 44Y 45H 46U 47W 48J 49Q 50G 51T

52Y 53R 54G 55L 56T 57M 58M 59Q 60G 61U 62G 63Y 64S 65Q 66H 67N 68R

69B 70L 71H 72Y 73S 74H 75S 76J 77Q 78W 79Y 80X 81G 82L 83E 84U

85H 86U 87N 88V 89R 90P 91G 92C 93T 94Y 95H 96J 97Y 98L 99H

100A 101R 102G 103Y 104H 105N 106C 107X 108N 109K 110D 111Y

112H 113U 114D 115J 116J 117H 118E 119F 120A 121F 122U 123D

124W 125S 126Y 127N 128E 129U 130N 131G 132F 133K 134W 135V 136C 137Y

138P 139S 140C 141U 142F 143Y 144G 145R 146E 147U 148Y 149K 150C

151P 152G 153K 154X 155Y 156W 157C 158N 159T 160M 161P 162L 163Y 164H

165D 166X 167N 168V 169B 170J 171E 172R 173Y 174W 175N

176H 177G 178T 179D 180Y 181N 182H 183M 184W 185E 186H

187S 188L 189T 190V

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the April issue.

SOLUTION TO MUSICAL ACROSTIC No. 12

WORDS

A. Whither
B. Idiomatic
C. Longo
D. Lengthwise
E. Idiophones
F. Absolute pitch
G. Monochords
H. Swann's Way
J. Hammerklavier
K. Albumblatt
L. Kettle-drums
M. Entrees
N. Sehnsucht
P. Phonographs
Q. Estey
R. Arpeggione
S. Reese
T. English Horns
U. Shanewis
V. Ondeggiando
W. Nonnengeige
X. Nonny
Y. Ebonies
Z. Tinsel

Shakespeare — *Sonnet*

Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'

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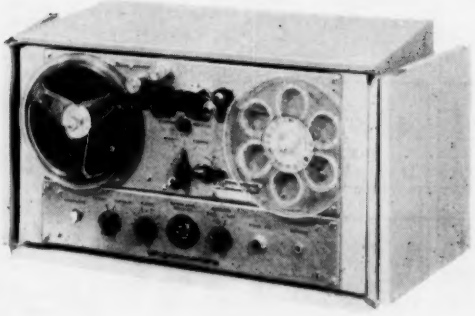

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